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## At the Theatres.

The production of The Muddy Day at the Comique was the only important event on Monday night. As usual on first performances here, the house was jammed. It cannot be said that the comedy scored a flattering success. With some judicious pruning and careful alterations, Mr. Harrigan may be able to work it over into an unequivocal "go."

There are thirty-eight people engaged in the piece, and their duties are chiefly to simulate rows and scuffles. A little of that kind of fun is well enough; but there is too much of it in The Muddy Day. Brawling Italians, Irishmen and niggers kept the stage in a cloud of dust at intervals of short duration. The piquante localisms to which the Comique comedies owe much of their popularity are conspicuously absent. The dialogue is chiefly made up of familiar puns and slang which has already done good service. The most original feature in the performance is the introduction of a pair of Dudes, who wince and giggle after the manner of the real article. There is one incident in the piece which is objectionably coarse. We refer to the appearance of Mary Ann O'Leary, who emerges from a hogshead where she has concealed her semi-nakedness in a pair of drawers, a short petticoat and flesh stockings. Even burlesque has its limits, and the line should be drawn at the display of undergarments, even though they are worn by a a man. Nothing is ever gained by indelicacy on the stage, although it finds a responsive greeting in the gallery.

The story of The Muddy Day is slender. Mrs. O'Leary is beloved by two mud-scow captains, Roger McNab and Herman Schooner, She elects to wed the wealthier of the two, and sets about discovering the means of each. In the course of her double courtship she visits a floating bethel, where a country fair is in progress. The bethel sinks and all hands are rescued. An Arion picnic party coming through West street, Mary Ann dons a costume left by one of the Dudes and joins in the merriment of the masqueraders. Except for a number of silly adventures, and a vast amount of colloquialism, this is about all there is to the piece.

It was well acted by Harrigan and Hart and their excellent company. Harrigan as Roger McNab and Hart as Mary Ann were capital, and John Wild and Harry Fisher respectively as a Dutch Scow Captain and a mischievous darkey were very good. The scenery by Witham is superb, the view of the pier in the last act being especially fine. Of Braham's new music, the "Golden Choir" and "Turnverein Cadets" are the best. The song "Silly Boy," sung by one of the Dudes, is a plagiarism of Eliza Weathersby's "I'm a Swell." All the songs were applauded to the echo, and had to be sung several times. The performance, in spite of two tedious waits, was over at eleven o'clock.

* * *

Bartley Campbell's White Slave was presented at the Cosmopolitan Monday night before a delighted audience, which comfortably filled the large auditorium. The piece, as we pronounced on its first production in New York a year ago, is a strong, absorbing melodrama, filled with sentiments that appeal to every heart, and rich in incidents that stir the spectator's emotions. The play is well mounted and admirably acted by a select company. Julia Stuart, as Liza, the heroine, gives an interpretation of the part that compares favorably with Georgia Cayvan's—which is high praise. Emily Baker is very dramatic as the octoroon, Daphne. Etelka Wardill shares the honors with Miss Stuart as Nance. A manly, vigorous Clay Britton is Frank Roberts, and that humorous comedian, Tom Burns, is funny as the lawyer Stitch. The rest of the parts are well distributed.

* * *

The Planter's Wife is an exceedingly good play—one that will enjoy an enduring career of success. It opened at Haverly's on Monday evening, and was greeted by a large gathering. On a previous occasion THE MIRROR gave the story of the drama. As Edith Grey, Maude Granger adds lustre to her reputation as a fine actress of emotional parts. Her efforts were received with hearty applause and several calls before the curtain after the acts. Harry Lacy as the planter, Albert Graham, created a flattering impression. His quiet, gentlemanly style of acting is refreshing, and in this role he transcended all of his previous exploits. J. W. Summers was quite efficient as Arthur Blake, and M. A. Kennedy as villainous a Livingston as the author could wish. Charles Bowser made an immediate hit as Simeon Simcoe, a comic historian. Lillian De Garmo was charming as Dora Graham. This little lady is one of our most promising comediennes. The other characters were satisfactorily represented. The scenery was no better and no worse than we are accustomed to at this theatre.

* * *

John McCullough, who is acting to a round of crowded houses this week in Williamsburg, will open at Niblo's next Monday in Virginius. During the engagement he will appear in all the favorite parts down on his repertoire, and large receipts are certainly assured. That charming actress, Annie Pixley, is filling out the week in M'liss. The houses have been good.

* * *

Boucicault advertises that "such roars of laughter have not been heard within the walls of the Star Theatre since the days of The Shaughraun." How does Dion know? He has been away most of the time since then, and Vice Versa isn't half so funny as he thinks it is. The best proof of what we say is that it will shortly be taken off and Boucicault's real successes, Shaughraun, Colleen Baun and Arrah-na-Pogue will be rotated until Dot B. is here and The Amadan got ready for production. Hundreds will go to see the revivals, for they are always welcome. The audiences at the Star are of a goodly size.

* * *

This is the last week of Daly's season, which began and ends with a success. 7-20-8 has scored a hit, and were it not that other engagements had been entered into there is no doubt it would have run through April and May to prosperous business. John L. Stoddard will occupy the house, beginning next Monday, giving his reminiscences of "Red-Letter Days Abroad," with novel illustrations. These discourses have been pronounced entertaining by our country cousins, who have enjoyed them for some time past.

* * *

The Romany Rye is running to prosperous receipts at the Grand Opera House. Mary Anderson begins next week in a round of her parts. This will be her last engagement before going abroad.

* * *

The Parisian Romance will end the season at the Square Saturday night. Charles Wyndham begins a supplementary season next week with his brilliant company of English artists in Brighton.

* * *

The Silver King, at Wallack's, continues to be a popular success, and there is little probability now of its being replaced by The Snowball, although rehearsals of that familiar and funny comedy are industriously progressing.

* * *

Matinees will be given at nearly all the theatres on April 12 for the Actors' Fund.

* * *

The draught of the circus is not so great this year as usual. There is no trouble in getting good seats at any performance, for there are always many vacant.

* * *

Next Monday A Russian Honeymoon will be given at the Madison Square. Young Mrs. Winthrop ends its New York career on Saturday night. Places for the first performance of Mrs. Harrison's play are being rapidly taken.

* * *

Never Too Late to Mend, at Booth's, is enjoying a fair patronage. It will run till Monday week, when Salvini and Clara Morris begin a series of joint performances, playing in The Outlaw and Othello. Marie Prescott was engaged by Chizzola for leading business, and the substitution of another actress in the parts of Rosalie and Emilia looks like a violation of contract.

* * *

Neil Burgess' comicality called Vim, at the Bijou, is screamingly funny. One feature alone in it is sufficient to make it a go; we refer to the patent horse-running machine This is not only an ingenious application of a simple invention, but a grotesquely amusing affair. It is viewed nightly with literal howls of laughter by audiences that fill the theatre to the doors. The piece, although very sketchy, is liberally spiced with quaint incidents and laughable sayings. Burgess, as the old lady, must be seen to be appreciated. He remains three weeks altogether at the Bijou, and then moves down to Pastor's, where he proposes to fight it out all Summer.

* * *

Cinderella at School was well done at the Fifth Avenue, Monday night. Harry Dixey kept the house in roars by his Syntax and Vernona Jarbeau charmed the house by her clever acting as Psyche. The other parts were well done.

* * *

Frank Mayo appeared before a large and enthusiastic assembly at the Windsor Monday night. The Streets of New York (with the same cast which we noticed a few weeks ago) was given, and it goes without saying that the homely picture of metropolitan life twenty years ago was received with acclamation.

* * *

The Bunch of Keys, at the San Francisco, illustrated by Willie Edouin and his capital little band of comedians, is a great success, the house being crowded every night. Edouin's exclamation, "Front!" has become a by-word about town.

* * *

Tony Pastor's show is always bright and rollicky. This week it is more than usually so. Those dry Irish entertainers, the Kernells, Jacques Kruger, the Irwin Sisters and a host of favorites furnish an evening's amusement that must be experienced to be fully appreciated. Mr. Pastor's season closes in a few weeks, when he goes on the road for his customary Summer campaign. These last opportunities to enjoy his popular entertainments, should be immediately embraced.

## The Musical Mirror.

Albani's Senta is a perfect piece of singing and acting. Her pure voice finds an appropriate subject in the music, and her sympathetic manner suits the dramatic side of the character to a point. To our thinking, Albani is the best prima-donna at present on the lyric stage. No other recalls so vividly to our ears and minds the singing of the great vocalists. True, Patti has more warmth, and, perhaps, more volubility; but Patti is not so chaste in method, nor so clear in *sostenato*. Albani is, above all things, a classical soprano, with a voice as clear and as pure as a rod of glass. Galassi, who was in good voice, supported her admirably, and band and chorus were good. In fact, The Flying Dutchman was a genuine success.

* * *

Mme. Theo is the best opera bouffe actress we have ever had. To be sure, some of our ineffably musical criticasters who would not dare for their souls' sake to applaud an unknown soloist, and whose ideas of opera are of that lurid hue that looks upon everything not heavy as beneath notice, say that Theo has no voice. Well, who the deuce ever said she had? And who the deuce, save a fellow trained in church chorus and clumsy choral societies, ever expected a voice in opera bouffe? We want fun, not singing, in that style, and Theo gives us plenty of fun with as little vulgarity as may be. Nevertheless, there be addlepates who would rather hear a ponderous soprano labor through a comic part and make the welkin ring with melodious howlings, than to see a very fairy flit among the flowers of song, with a pretty little twitter in every way charming. Oh! these heavy-headed musikers! As well expect a brewer's horse to win a trot, as one of these organ-bred musicians to understand the *omelette soufflé* of French opera bouffe. For English opera bouffe, outside of Gilbert and Sullivan's peculiar method, there is none. No variety show on earth so vulgar as an English rendering of French vivacity. What is "chic" in the one becomes "cheek" in the other, and that is the nearest we can translate it.

* * *

Theo's Clairette is just exquisite. Capoul is a capital Ange Pitou, when you look at him and listen to him from the cosmopolitan point, of sight and hearing. If you look at him and listen to him from the standpoint of a church precentor, he is naught. Mme. Leroux is good either way; and Mezieres is the only comedian we have in light opera, except John Howson and Ryley. If those weighty critics who want prime donne assolute, tenori di forza and bassi profundi in Offenbach, would only consider that opera bouffe was especially intended for singing actors and not for acting singers, they might, perchance, come at a somewhat more accurate view of the subject they write about. We don't crush butterflies under nasmyth hammers; at least we are fools if we do.

* * *

Mr. Locke has organized a gigantic scheme in his grand concert tour of the Thomas Orchestra and Mme. Rive-King next season. He has got the money put up. The thing is assured, pecuniarily and artistically, The names of Theodore Thomas and Rive-King are enough to assure that.

* * *

The Casino concert on Sunday night drew a very full house. Signor Ravelli was the card of the evening, and Levy, the king of the cornet, was the instrumental trump(et). Belle Cole, Jessie Bartlett and Mme. Carreno were all applauded to the echo, and the orchestral numbers were well given.

* * *

The Grand Opera House concert was also successful, although we do not honestly think that Theo and Capoul—not to speak of other artists in the company—are really at their best in concert. In opera bouffe they are perfect; but in concert we could get along with more sonorous voices. Still, the entertainment was most acceptable to a full and enthusiastic house.

## Havlin's New Theatre.

"How is your Cincinnati theatre coming on?" asked a reporter of John H. Havlin the other day on the Square.

"That's all right. I have secured Thom's Hall, at the corner of Central avenue and Fifth street. It is the finest location in the city for a theatre, and I propose having the finest theatre in the city. The present building will be torn away and excavations made this month. We shall begin that work about the 10th, and it will take about thirty days. We shall then put up the theatre, which will be complete and elegant in every respect. We will open it on the 3d of September."

"Rather a short time in which to complete a theatre, isn't it?"

"No; Macauley's Theatre, in Louisville, with a four-story granite front, was completed in ninety days, and I think we can do as well. We will have the entrance on Central avenue and the stage-entrance on Fifth street."

"What do you open with?"

"Haven't definitely settled that yet; but it will be with some strong attraction, and that will be followed by other good parties, as I do not intend letting poor companies in at all."

"How has your season with Minnie Maddern turned out?"

"Very well. Fogg's Ferry is still the best thing we have had. The other plays we tried were all failures. The Storm Child was the worst of all. Rosenfeld says it was my company; but the critics say it was Rosenfeld, and by playing it in St. Louis and Chicago, Miss Maddern's reputation has been hurt to such an extent that it will take several seasons for her to repair the damage. The contrast between her work in Fogg's Ferry and The Storm Child was too great."

"Do you keep Miss Maddern on the road next season?"

"Yes; she has made money and is now in 'Frisco, where she opened Monday. Fogg's Ferry is a fair play, and the No. 2 company is now playing return dates in many towns, and is doing a big business; but I shall not keep Miss Maddern in it next season, but will play her in something old—fifteen-cent books—no royalty, you know. Probably Little Nell and The Marchioness, and very likely Fanchon. Others may be selected; but I will present everything in good style and will make money and give good satisfaction, and Miss Maddern will be a success."

"Do you play in New York soon?"

"No; I have nothing new to offer just now and will not play here again until I have."

## A Russian Honeymoon.

Since the opening of the Madison Square Theatre, some three years ago, the plays produced there have been of a quiet kind, that not only appealed to the regular theatre-goer, but to a large class of people who did not visit other places of amusement. The reputation of these plays have given a character to the theatre, and the announcement that the rule would be departed from, for four weeks even, caused some talk among the patrons of the house. Mrs. Burton Harrison's Russian Honeymoon, which will be brought out next Monday evening, while in no way a melodrama, nor in any manner departing from the established rule of cleanliness in sentiment and dialogue of plays usual to the Madison Square, is yet a departure in that the scenic effects, which are by Massanovich, are gorgeous to a degree, and the costumes and properties equally elegant. Some of the supernumeraries will take part in the production, and as the costuming of the play is brilliant and picturesque, an outlay of over $3,000 was made for dressing alone, while the scenery and furniture, all of which was specially made for this production, has cost nearly as much more. Though originally announced for a run of only four weeks, the piece will no doubt be kept on the stage until next October, when Marsden's Elsie Deane will be produced. It is already booked for next season on the road, the tour to commence early in the season. The cast for Monday night is:

| | |
|---|---|
| Alexis | Frederick Bryton |
| Paleska de Fermstein | Agnes Booth |
| Baroness Vladimir | Ada Dyas |
| Ivan | W. J. Lemoyne |
| Micheline | Estelle Clayton |
| Koulikoff | Max Freeman |
| Osip | Edwin Arden |

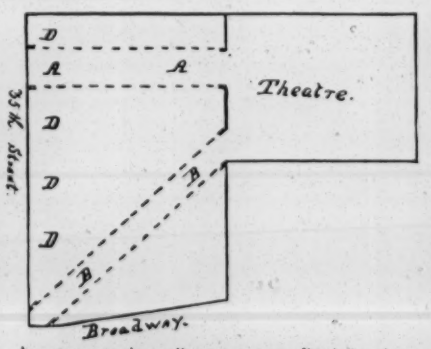
## More New Theatres.

Among the most successful managers in the country are Hyde and Behman, of Brooklyn. They took the old market on Adams street, in that city, a few years ago, and transformed it into a cosy little variety theatre. Since the opening night of the present season there has not been a bad house, and the enterprising young managers are fast becoming rich. Mr. Behman was elected an Alderman last Fall, and is already beginning to assume the proportions credited to that class of men. But, not satisfied with capturing Brooklyn, the firm are about to make an onslaught on New York City, just to show that place what it may expect when it becomes a portion of Brooklyn. Looking around for a desirable location, Messrs. Hyde and Behman finally found what they were looking for.

"Yes," said Alderman Behman, yesterday, to a MIRROR reporter, "we have concluded to open a theatre in New York. We looked about, and at last succeeded in obtaining a ten years' lease of the Wigwam, formerly known as the Aquarium, at the corner of Broadway and Thirty-fifth street."

"Do you intend to run the new place as a variety theatre?"

"That was our intention a week ago; but since then we have altered our plans radically. We now propose to put up a first-class theatre, after the style of the Grand Opera House in this city, with a seating capacity about the same as that. We intend to run combinations. Primrose, West and Thatcher's Minstrels proved a big attraction in New York and Brooklyn, and we will probably open the house with that attraction, and then manage them on the road. The building which we will put up will include, besides the theatre, a number of stores and flats. We have 56 feet on Broadway and 208 feet on Thirty-fifth street. There will be flats above the stores on Broadway and on Thirty-fifth street. The lot is a peculiar one and the building will be like this," said Mr. Behman, showing the reporter this plan:




A, represents the gallery entrance; B, the main entrance; D, D, D, stores with flats above them.

Another new theatre is also in contemplation on the site of the old Park Theatre. Joseph Hart, who is professionally known as Josh Hart, lately the publisher of *Truth*, is endeavoring to negotiate a bargain for the property. It will be remembered that Ed Stokes, of the Hoffman House bar, tried to purchase this site. If Mr. Hart becomes the purchaser, he intends to erect a handsome theatre, with double stage and all improvements.

Ed Stokes is still in treaty for the Madison Square Garden, where he wishes to erect a handsome building, fashioned after the London Alhambra.

"The bargain is not consummated yet," said Mr. Stokes to a reporter of THE MIRROR, Tuesday; "but if I purchase the place I intend to erect a place of amusement worthy of a great city like New York."

## Tragedians at Rehearsal.

Great actors are not, as a rule, great stage managers. They know what they want done, but they lack the rare ability to impart their wishes to others with perspicuity. That faculty is as necessary to the successful direction of a rehearsal as to the working out of a difficult problem in mathematics. There are some notable exceptions to the rule, but not many. Irving in England and McCullough in America are capital stage directors. The triumphs of the former are largely owing to his remarkable skill in demonstrating to the Lyceum company what they must do in order to fulfil his ideas. While the people composing McCullough's company have by no means made the star's reputation (as in Irving's case), it cannot be gainsaid that they have contributed enormously to the brilliant success with which the representations of the plays in his repertoire have met. The credit for this primarily belongs to McCullough, who possesses the tact essential to make them carry out his own conceptions.

With Edwin Booth and Lawrence Barrett it is different. Their companies have never rendered as satisfactory support as John McCullough's. Audiences naturally suppose the stars are careless in selecting timber for their support; but this supposition is groundless. The inadequacy is due to other causes, for in both cases the tragedians are finicky regarding the composition of their combinations. No one is insane enough to attend a performance of either Booth or Barrett under the impression that satisfactory acting outside of the star's is to be witnessed. The multitudes that throng to see Booth go to see him alone. It is not the play, the scenery and the company—the *ensemble*—which attracts them. Barrett is not a sufficiently good actor to overcome these drawbacks as Booth does, and it is therefore only in places where appreciation of real art is non-existent, where the public is not intellectual enough to distinguish between the genuine and the sham, that this tragedian is favored with abundant patronage.

Day before yesterday a MIRROR reporter was conversing on this subject with a gentleman who was well-known as a leading man until recently. Two years ago he left off acting and went into management, where he is succeeding.

"At various times," said he, "I have played with all our tragedians, and I know their methods well. No two rehearse a company alike. Booth is most admired and respected; McCullough most liked, and Barrett most detested of any professionals I know of. Booth is very agreeable in the theatre. He comes to rehearsal punctually, greets the actors with courtesy and goes at his work without any fuss. He never loses his temper, and is always pleasant and rather easy-going. Nevertheless, no one has yet dared, within my knowledge, to take advantage of this affability. There is nothing proud or conceited about Booth. He seems thoroughly unconscious of the fact that he's the greatest tragic actor on our boards. He is not particular in his directions. If at rehearsal an actor doesn't promise well, he says nothing, because he thinks it will be 'all right when night comes.' If a man seems to take unusual interest in his part, Booth will become animated, give him ideas, suggest business and manifest a pleased interest. During a performance he always helps a nervous or novicy actor through. If the latter makes a mistake, keeps the stage waiting, misses a cue or stumbles on a line, the star is always ready to prompt him and assist in covering up the break. Some tragedians take pleasure in exposing these slips to the audience. The exactness of Booth's acting night after night is particularly reassuring. He never varies in his reading, gestures and business, and those on the stage with him are not constantly in a state of perturbation for fear he will put them out of joint by some erratic departure. Booth is always courteous to his company while traveling, treating them as ladies and gentlemen and his social equals; but he neither courts nor passes much time in their society.

"John McCullough is warmer in his relations with those under him. He has a way of treating people that draws them close to him. They not only admire him as an artist, but love him as a man. He is a tireless student, and he wants his company to study as much as he does. When they do something well he compliments them. When they do anything ill he gently and quietly points out their error and shows them how it is to be rectified. I never heard McCullough rebuke an actor loudly or before his associates during the period I played with him. Under his warm geniality the nature of a fellow cannot help expanding. To be with a star who realizes that there is still something for him to learn, and that he doesn't know it all, is a pleasure. McCullough gives his directions at rehearsals in a low tone of voice. He does not spare pains to explain his wishes in a simple and patient manner. The actor who cannot grasp them lacks brains and aptitude for his profession, and had better try his hand at something else. McCullough never permits undue familiarity from strangers or those who do not know him intimately. But he is fond of his company, and addresses those members of it who are worthy of the distinction by their Christian names.

"Lawrence Barrett is not an agreeable man to act with. He is waspish and egotistical. He studies a good deal and works hard at rehearsal; but as he is a thoroughly artificial actor it is impossible to improve under his tuition. Everything he does is with an idea of producing some sort of queer effect. That is why his acting is theatrical and not dramatic. Barrett delights to expose the mistakes of his actors to an audience. If a cue is not given him he will deliberately wait until the prompter has communicated the exact line and the unfortunate blunderer speaks it correctly. At rehearsals Barrett gives full play to his peevish temper. There is but one sure way of winning his favor, and that is by toadying to him. If an actor will fawn upon the star, carry his shawls and satchels from hotel to cars, agree with everything he says, and imitate his egregious mannerisms, he can get along very nicely with Barrett. I don't think it is possible otherwise.

"To sum up the matter briefly, a professional can make better progress with McCullough than with either Booth or Barrett, although Booth's grand acting one would naturally suppose to be more beneficial than McCullough's thorough system of directions at rehearsal."

## The Giddy Gusher

ON BABIES AND BOARDING-HOUSES.

Every little while a batch of letters in some divorce, murder or breach-of-promise case turns up and fills the public with astonishment at their fellow-creatures' idiocy. I suppose a hundred women in this city have written notes this week and signed 'em "Baby"—that form of stupidity has a special fascination. In the name of common sense, let the McClean letters from Stapleton injure the Baby business. Our young friend Barwick stood more drivel of this kind than seems credible. He treasured up the Baby literature with an object, no doubt, for the gentleman is thrifty and has an eye to business. The young woman has money, if she has not brains. This remarkable suit for breach of promise, brought by a man, is not so ridiculous after he gets in the correspondence. Some compensation is due a fellow who gets such letters planted along his path in life, and were I on the jury I'd give the sufferer half the "Baby's" fortune.

* * *

A stop ought to be put to this thing some way, and heavy damages may do it. You take a big fat old lady, a relic of the black alpaca period—you take a muscular, tripe-like female with a wart on her nose—find a whopping greasy damsel with freckles, strabismus and bandy-legs, and bet your moroccos, if you can entice either one of 'em into writing you a love-letter, it will be signed "Baby" to a dead certainty. I have a funny case in mind that illustrates the statement. Some years ago in my employ I had the ugliest, most appalling specimen of the *genus* woman one ever beheld. "Loweesa" was Dutch, toothless, humpbacked, marked with the smallpox, very cross-eyed and about fifty years of age. Her first acquaintance with English was made in a family of six boys who swore like pirates; consequently "Loweesa" swore cheerfully, unconsciously—and originally. Her profanity used to remind me in its construction of the innocent old man who went to the tavern for the first time and returned home anxious to use the pretty words he'd picked up. Looking round for something to swear at, he saw the door open and broke out with: "Lord all Hell, wife, shut the door by a damn sight."

Loweesa used to start off like a clucking hen with a "cuss-cuss-cuss ke damn."

* * *

So she came in one day after I had known her about six months and began: "Cuss-cuss-cuss ke damn, Missis, vas du gedanken? Ich habe em shutz, und das fool vas goming mit Sunday night." Then it came out that the lover was a Yankee, and had written Loweesa a love-letter that demanded an answer. Loweesa's triumph over profane English hadn't been great enough to whip reading and writing, so she kindly intrusted the conduct of her correspondence to me, and the dictation went on as follows:

"Dell him he was a nice feller and I geeps gompany py him; und dell him I hopes to see him Sunday, und to gum early py de house, und pring his razor——"

"His what?"

"Der Gott ein Himmele—ja—dem corns has me like crazy, und Schmidt bin ein doctor; ein doctor for ein pferd."

So the letter to the horse doctor progressed. She sent her love several times. She assured him of her intention to geep his gompany, and when we arrived at the matter of signature I was about to put down "Louisa."

"Nein, nein!" exclaimed the enamored horror; "das is nicht forstanza? Ich bin sien Baby." And I had strength given me to look that old pirate in the face and write her down "Baby."

* * *

I should not leave the subject without telling you something of this remarkable courtship, which resulted in a happy marriage and a pair of twins.

Schmidt came all Winter, every Saturday night, when the ensuing conversation always occurred without any variation.

"Goot evening, Schmidt."

"Good evening, Loweesa." Silence for a time.

"Vat villst du haben, Schmidt, lager or schnapps?"

"Well, Loweesa, I'll take a glass of beer with you, I guess."

"Hast du dim razor gebracht?"

"Yes, Loweesa; how is them corns of yours!"

"——— —— — ——— —— — ——— ——— ——— —— —," was Loweesa's fluent and truthful reply, after which the surgical operation took place, and perfect silence, broken only by the lifting of a pitcher and the clinking of glasses, reigned in the kitchen till 9, when Loweesa would say, "Vell, Schmidt, das vas dime you pin going. Goot nicht."

And Schmidt would take another very squeaky kiss, another drink, and depart. In the Spring I had the pleasure of fixing up one of the most dreadful bridal spectacles I ever beheld, and the following year Loweesa made her appearance in company with Schmidt, who had taken a day off for exhibition purposes. They both carried bundles, and Loweesa exploded in the old fashion.

"Cuss-cuss-cuss ke damn! Missis, vas du gedanken? Schmidt und I have zwei twins."

Sure enough, when they were unrolled there were two of the ugliest babies in the world.

"And what have you named the darlings?" I asked.

"Diese bin eine girl, das vas Mary, und diesen bin ein knabe, und he vas Yram."

"That's a strange name, isn't it?"

"It's the same name turned around," explained Schmidt. "My wife wanted 'em both named for you."

To this minute I don't consider I'm accountable for any wicked ways I may have. Any woman with two such goblins named after her as Mary and Yram Schmidt are to-day, should not be judged harshly.

* * *

The Gusher, thank Heaven! knows little about boarding-houses, and she means to know less before she knows more; but she had a short experience this week just gone that will furnish forth a few remarks to her congregation on the superiority of theatrical boarding houses to any other. Professional people are ever so much more companionable than the ordinary mortals, and wherever they gather there is more jollity and good-fellowship than in other quarters.

Miss Snip and her ma board at Mrs. Huckleberry's high-toned establishment, and misfortune elected that my lot should be cast among 'em the entirety of Wednesday last. The widow of a General Somebody and the relict of the Rev. Hebron Waters have the second floor, two extremely swell young theological students and an old maid hang out on the third, Miss Snip and ma occupy the back, and the front parlor was to rent, with first-class board and a turn-up bedstead. Miss Snip and ma said it would be "sweet for me and Ichabod," if Ichabod could be brought to think so.

Anyway, I was to try a visit to the Snips and see how I liked it. Miss Huckleberry showed me the "apartments," as she called 'em. (There was a sort of arch thrown up in the ceiling that constituted the saloon parlor—two rooms in the landlady's eyes.) My soul revolted at the mechanical apparatus she exhibited as the bed and put through its paces. On first acquaintance this affair looked like an etègère. ("An Etegerry bedstead," General Somebody's widow called it.) Mrs. Huckleberry pulled some stops and valves, detached the front, and it became a wash-stand. She turned some cranks and shoved some bolts, and it turned gracefully on end and there were four pillows, their flues collapsed by mutual pressure. Then a second crank and a cog-wheel began the work of uncoiling. The thing stretched out and yawned til it fell at my feet a bed all made up.

* * *

"It's beautiful," said Mrs. Huckleberry. I allowed all that; but asked her what guarantee she gave that it wouldn't get a-going during the night and turn into a step-ladder or a fire-escape.

She said, with a lack of confidence, that it never *had* done so as yet. The Reverend Thomas Miraculous had slept in it all Winter. This reference didn't establish my faith. An "Etegerry" bedstead might get through the Winter safely with the Rev. Thomas, and yet be roused by the Gusher in one week to flights of fancy surpassing those in "Young's Night Thoughts."

However, I passed on the bed, and she ordered us the dinner. Oh! how sweetly swell we were. The widow of the Rev. Hebron Waters in a dyed purple silk, with a portrait like a door-plate of the late Hebron in his robes on her bosom. I had Pinky Fay with me, and she asked her promptly "who the old man in his night-gown was?" Miss Snip and ma sat up like Stoughton bottles lashed in by new spring frocks, till a swallow of water pinched 'em like a soldier-crab. The two students, buttoned up to the neck with clerical collars and steel-bowed eye-glasses, looked like breeding a famine at their end of the table. The relict of Hebron asked a blessing (just a little one to go round the corner where she and Mrs. General took their food), and the feast began. Mrs. General praised everything, and I must think she owes a board-bill.

"This Jumbo soup is delicious," moaned that lady as she tasted a greyish fluid that was offered as Gumbo.

"Is this Jumbo's soup?" asked Pinky.

"Little children should be seen and not heard," said Mrs. Huckleberry. (Pinky climbed on her chair and raised both arms.)

"How is Jumbo soup made?" murmured Miss Snip, blushing and looking at the sickest of the two theological students.

"What a question, sis! One would think you was going to housekeeping," laughed the jolly old Mrs. General.

"Could you make Jumbo soup, Mrs. Gusher?"

"I could make this I think by soaking one of Barnum's advertisements in a pail of water over night," I said authoritatively. This created discussion. The fish was brought in, a nice little creature boiled in a bucket of thin paste, with a lemon at his head and a sprig of green at his tail.

"How did he get drowned?" asked Pinky.

All the boarders picked at a dab of this course, and looked hungrily at the sideboard where Mr. Huckleberry was carving a piece of beef with such care and dexterity that I felt sure his place was in a hospital—not a boarding-house. Eight leaves of salad and a hard-boiled egg were placed before Johnny Nicodemus, the theological student. "Do make the salad for us to-day," chirped Mrs. Huckleberry. "You have no idea, dear Mrs. Gusher, what a delicious salad he makes."

I thought by the size of it it was unlikely I ever should, as there were ten of us to help, and not a leaf would be left to leave me to judge by the time it reached the head of the table.

* * *

The price of Spring vegetables became the topic of conversation, and Hebron's widow and Mrs. General betrayed a nervous anxiety and amount of information about the markets that can only be entertained by people half-starved. I can imagine Robinson Crusoe fishing in a newspaper washed ashore from some passing vessel, and sitting down and reading about lamb and green peas and the latest way of serving French artichokes. His expression was on the faces of these poor boarding women. I began to feel depressed, and when a wedge of pie was handed me and a teaspoonful of ice-cream laid beside my plate, and Pinky began to plead to go home to Mamma McGiven, who was making a plum-pudding that day, I escaped with the little child, promising to send a note in the morning about the "apartments." Now, Mrs. Huckleberry had fine service and cut-glass and decorated china, and a waiter in white cotton gloves, whose thumb gave such little flavor to the dishes as the dishes boasted. An aristocratic taste pervaded the halls. There was much that was æsthetic about the rugs and *portieres*, the panels and the screens. Every one was on their good behavior, and I could have thrown the house into fits by bringing in a few cases of Pommery Sec to last over a Sunday reunion. I think a small bottle would provide an orgie of the wildest kind for the water-color family of Mrs. Huckleberry.

* * *

But I got away, and Thursday I called on a friend at another boarding-house. I'll call the lady who keeps it "Ma Bond," lest anybody guesses who I allude to. She is fair, fat and forty. She enters into the joys and sorrows of her boarders heartily. She is even to be met on outward-bound steamers, crying over the departure of one of her boarders. Now she's parting with Ella Chapman as if the little thing was her own daughter. Then she's hugging Marie Williams and begging her to be a good girl and take care of herself; then she's seeing Alma Stanley off, and again she's bidding Topsy Venn good-bye. If an actress has a good salary and pays her way, she's pleased and jolly; but if hard times overtake 'em the little board-bill grows and Ma Bond says, "Cheer up, ducky, it 'll all be right," and she lends 'em money and cries over their misfortunes, and comes up, after a hard day's work catering for her brood, with a pitcher of beer to the afflicted one's room with words of loving kindness that will be rewarded somewhere if not on earth. Now here I am at the end of my allotted space, and the jolly boarding-house of Ma Bond must lay over till next week; but, like many other good things, it will keep for

THE GIDDY GUSHER.

## Professional Doings.

—Herrmann closes Charleston's amusement season 5th and 6th.

—The Elks netted $2,500 on their benefit in St. Louis last Thursday.

—Lillian Spencer closes the season at Pittsburg, her home, on the 23d.

—Charles Mitchell, brother and agent of Maggie Mitchell, is in the city.

—E. M. Gardiner has returned to New York with his Girl That I Love company.

—Jesse K. Hines, Jr., will be a member of the Sam'l of Posen company next season.

—W. J. Davis, of Chicago, and manager of the recent Marion Elmore tour, is in the city.

—Belle Jackson, of the Professor company, will star next season if she can arrange matters suitably.

—John T. Raymond's season closes some time in June, and he will quit Paradise for London.

—Harry Pierson, Jr., has been re-engaged by Brooks and Dickson for Raymond's company next season.

—Lingard's company play in Salt Lake and other Mormon spots the coming week. 'Villiam is due in St. Louis 22d.

—One of the best week's business yet played by the Corsican Brothers company was last week at the Windsor Theatre.

—Sara Jewett denies having signed any contract for next season to act in either a city theatre or a traveling combination.

—George L. Smith, of the Esmeralda advance corps, passed through the city on Monday on his way to the Sunny South.

—Kate Forsyth has been engaged by Brooks and Dickson for next season at a salary of $150 per week and expenses for self and maid.

—The Maxwell Dramatic company has been having a flattering season with Hazel Kirke in the copper regions of Northern Michigan.

—Charles Crouse, business manager of Salsbury's Troubadours, is in the city again. The Troubadours open at the Standard next week.

—Barry Maxwell has secured Bartley Campbell's Heroine in Rags, probably with the intention of starring his wife (Louise Sylvester) in it.

—Anson Pond is rapidly filling time for Her Atonement next season. He will only play in the larger cities, and has already made time in most of the best theatres.

—The run of Iolanthe is the longest on record in Boston.

—Charles Andrews has been engaged as general manager of Rice's enterprises.

—The advance sale for the Morris-Salvini engagement in Boston has reached over $5,000.

—Charles Melville, agent of the Planter's Wife, leaves to-morrow for the New England States.

—Langtry played in Utica last night, and a telegram informs us that she gave "elegant satisfaction"—$1,200 worth of it.

—The Vokes Family have not done well in 'Frisco—at least their engagement was not remunerative to the local management.

—Fred Burgess, manager for his brother Neil, is in high feather over the success of Vim and is busily engaged in booking time.

—Samuel Colville denies any intention of going to Europe this Summer. He has no business on the other side and has plenty of it here.

—Madame Le Grand has been ordered by her physician to take a vacation in the South of France, for which country she sails next week.

—Florence Elmore, who has been idle during most of this season, will probably be a member of one of our leading traveling combinations next season.

—The final curtain was rung down at the Academy of Music, Minneapolis, last Thursday night. In its place a stately business block is to rear its architectural front.

—Frank Farrell has received six offers for next season, but has decided to remain with the Madison Square, and will pay his attentions to Young Mrs. Winthrop.

—John W. McKinnon, for the past two seasons business agent of Sam'l of Posen, has received several offers for next season, but is undecided yet as to what he will do.

—The benefit tendered the Cincinnati Children's Home by the Madison Square Hazel Kirke company, at the Grand, in that city, was successful in netting the recipients some $500.

—Martha Wren Collins, wife of Manager James Collins, of Heuck's, who has been seriously ill in Cincinnati since her return from San Francisco, is now reported convalescent.

—James Sturges, the basso, is resting at his home in New Haven. He writes that he is having a splendid time while training himself for anything that may come his way before next season.

—Frank Maeder, manager of Salsbury's Troubadours, is in the city completing arrangements for the four weeks' season of his company at the Standard, where they open next Monday night.

—Ed. L. Bloom, of the Ada Gray company, has been resting a week in the city, recuperating from an attack of his old enemy, malaria. He departed on Monday to attend to Miss Gray's tour of New England.

—Col. J. H. Haverly, since his arrival in the city, is busy completing arrangements for the tours of his two Silver King companies next season. He has nearly all of his time filled, and is engaging his people.

—Eugene Gorman, who managed a season of light opera at the Spanish Fort, New Orleans, will shortly open a huge tent-show in that city, presenting light and comic opera and the higher class of vaudeville entertainment.

—The item in THE MIRROR last week to the effect that Catherine Lewis was ill and did not appear in Olivette at the Fifth Avenue Theatre on Monday night, was an error. It should have been Constance Lewis, the prima donna's sister.

—The Opera House at Milwaukee, which has been objected to on account of being in the second story, will during the coming Summer be lowered to the ground floor and so improved that it will to all intents and purposes become a new house.

—A company called the Brilliants lacked sufficient lustre to dazzle the denizens of the Southern country, and so they cancelled dates and checked their baggage North from Norfolk. Rather early for warm-weather snaps—even below the line.

—Brooks and Dickson have leased the Standard to Barton and Ballenberg for two weeks from May 7, when they will produce a new comic opera called Santanella, which Barton says is "the chance of his life," and which he proposes giving a grand spectacular production.

—Ada Gray will close season at the Harlem Theatre June 16, and will then have been forty-six weeks on the road and used up $13,000 worth of printing. The company has traveled North to Toronto, South to New Orleans, East to Boston and West to Omaha, and has lost but five dates (snowbound).

—W. H. Lytell has made an arrangement to present Hazel Kirke, Esmeralda and Young Mrs. Winthrop through Nova Scotia by paying the Madison Square a percentage of the gross receipts of each performance. Lytell starts on his tour in June next.

—During the ensuing Summer new opera houses will be erected in St. Paul, Bloomington, Atchison, Denver, Toronto, Macon, Ga.; Des Moines, Kansas City, St. Joseph, Cincinnati, Augusta, Ga.; Dallas, Texas; Cleveland, Defiance, and several counties yet to hear from.

—Carrie Stuart (Hyman), who has been successfully portraying the rôle of Chip, with the Fogg's Ferry combination No. 2, for several monts, has been obliged, in consequence of ill health, to relinquish the character. Ida Tracy will probably assume the part permanently.

—J. W. Collier, in addition to his two Lights o' London companies now on the road, is organizing a third one, which will make a tour of the South next season under the guidance of Charles T. Atwood. The company will be made up of good material, and will carry its own scenery and properties.

—Senator David Davis will at once begin the erection of a new opera house at his home, Bloomington, Ill. It is proposed to make it the handsomest in the West, and it will be presented by the "fat knight" to his fair bride. There are already two good houses in Bloomington, and the third is evidently a speculation of sentiment and not of money.

—Samuel French and Son have bought the American right to Belot's latest Parisian success, The King of the Greeks. The French card-experts are called "Greeks." It is a story of gambling and love, and is described as very powerful in dialogue and situation. They have also bought The Ace o. Clubs, which lately made a success at the Ambigu, Sara Bernhardt's son's theatre, the plot of which play appears in our Paris letter this week.

—Joseph Brooks leaves to-day for London and Paris, sailing at three o'clock on the White Star steamer *Britannic*. He will return about July 1.

—M. B., it is said, proposes to have a continuous Leavitt Attraction in Chicago at one or other of the houses devoted to minstrelsy and vaudeville.

—Frank Curtis is in the city, and is at work preparing the way for a new attraction next season, at the same time filling time for his Portland theatre.

—The George Edgar company will travel in a palace, sleeping and dining-room car next season, and the tour will be made as pleasant for them as possible.

—Lester Wallack and Buffalo Bill competed for the patronage of the Solons at Albany on Monday night. William left Lester away behind; but on Tuesday night Rosedale drew a fine house.

—Sheldon Bateman says that he is getting tired of routeing legitimate attractions, and that if he can arrange with Ed Price and Frank Farrell he will run a big Uncle Tom company next season.

—S. G. Pratt has concluded to withdraw his opera, Zenobia—recently produced at McVicker's, Chicago—from the stage for a time. He will recast some of the principal parts, and start East with it.

—Ludwig Barnay played Uriel Acosta at the Grand Opera House, Chicago, on Monday night. There was a goodly audience present; but the Germans did not turn out in as large numbers as might have been expected.

—Neil Burgess is filling time with a vim for 1883-4-5, while here in the Metropolis his new piece is going with a snap. The Courier Lithograph Company will put forth its best efforts in designs for the road printing.

—The Bartholomew-Mishler Equine Paradox is booked for week stands in New England from now until past the middle of Summer. On the one hundredth performance in Boston recently, elegant little Britannia souvenirs were distributed among the audience.

—The bill engineered by Manager Peck, of New Haven, and others, to procure a more liberal law for Sunday evening amusements, fell flat in the Connecticut Legislature last week. If properly managed and amended it would have been easy to secure immunity for concerts, which was the objective point of the movement.

—Joe Brooks says he will next season bring the Comedie Francaise to America—not only the company, but the theatre itself; and he is now going over to make arrangements to have the building boxed for shipping. He says that if the Old World has anything that the New wants, an enterprising American can always be found to go over there and fetch it.

—The programme used for Sibesia had Jennie Morton's name opposite the rôle of Princess Jackaroff. Miss Morton is a well-known actress, who played the part of Vera, while Miss Gerald played the Princess, and it was she to whom the item in last week's MIRROR referred. The mistake was a natural one, as the stage manager should have seen that his programme gave credit to the right people.

—The tableaux exhibited by the Continental Guards of New Orleans during their tour of the North, in June and July, will be: Washington crossing the Delaware; Washington and Lafayette at Valley Forge; the March to Valley Forge; the Battle of Camden and Death of DeKalb; the Battle of Bunker Hill; the Battle of Lexington; Storming and Capture of Fort Ticonderoga, and Moll Pitcher at the Battle of Monmouth.

—About fifty of the leading attractions have played at the Corinthian Academy of Music, Rochester, N. Y., this season. This is a flattering exhibit, and establishes the Corinthian as one of the leading houses of interior New York. As much of the time for next season is filled, managers should lose no time in booking. The seating capacity of the Academy is 1,400, with 700 chairs on the first floor. Arthur Leutchford is the resident manager, and Frank L. Gardner the New York representative.

—The following bookings will make a busy season at the California Theatre, San Francisco, for the next four or five months: McCaull's Opera company, April 16, four weeks; Lawrence Barrett, May 7, four weeks, opening in his new play, Francesca da Rimini; Janauschek, June 4, two weeks; Wallack's company, in The Silver King, June 18; Daly's New York company, the Union Square company, Mapleson's Italian Opera company, Mr. and Mrs. W. J. Florence and Dion Boucicault then follow in succession.

—Brooks and Dickson have a contract to play The Romany Rye at the National Theatre, Philadelphia, next season. The other day they received a letter from Manager Kelly, of the National, protesting against their cancelling the date, saying that he had received a letter to that effect. Mr. Brooks telegraphed that no such letter had been written, and asking Mr. Kelly to send the letter to him for examination. Mr. Kelly brought the letter in person, and it was at once pronounced a forgery. Now Brooks and Dickson are anxious to find the busybody who is interfering with their affairs.

—Colonel Plumb, a wealthy coal operator of Streator, Ill., is building a fine Opera House in the business centre of that thriving city. The parquet will be on the ground floor; main entrance on the principal street. The height of the stage will be 18 feet clear, and depth 32 feet; proscenium 26 feet; scenery complete; all modern improvements. Watson & McCarty, leading stationers of Streator and Aurora, will be the managers. They are live men, and will conduct the house on strict business principles. The house will be formally opened August 28. Colonel Plumb is also building a hotel in Streator, to be opened in May, and which will be within easy reach of the Opera House.

—A movement is on foot to organize a stock company, with a capital of a quarter of a million dollars, to build a theatre in upper Broadway. It will be a combination house, but the idea is only to book legitimate attractions, making it take the place that Edwin Booth intended his theatre should occupy, but changing the stars and companies five or six times during the season. The men who put the money in it say they will be satisfied if the enterprise will pay taxes, insurance, repairs, running expenses and four per cent. interest on the investment; and as the theatre will cost less than one-half of what Booth's sold for, and will not be near so expensive to run, it is believed that it can be made to pay. The idea of the stockholders is not to lease the house, but to employ a manager of experience who shall run it for them. Further details will be given as soon as the matter is settled.

# PROVINCIAL.

## SAN FRANCISCO.

MARCH 26.

Leonard Grover re-introduces his comedy co. to the public to-night at the pretty little Baldwin Theatre, and right glad we are to welcome them back. My Son-in-Law will be the opening attraction. The prices of admission are very low, the limits being 75 cents and 25 cents, with no extra charge for reserved seats. My Son-in-Law is full of wit and funny situations, and during its last production caught on. The co. consists of Leonard Grover, Leonard Grover, Jr., George Holland, Herbert Stacy, Raymond Holmes, Joseph Everham, Alma Stuart Stanley, Louise Sylvester, Constance Murielle, Ida Bowman May. Ada Deaves and Amelia Waugh.

On Saturday evening the last performance of the Red Pocketbook was given us, and some of the actors took liberties that did not add to their credit. To-night the famous Vokes Family put in an appearance. Pretty, clever little Alice Harrison has caught the town, and received a hearty welcome on the 19th. Many were the floral offerings bestowed upon her. She still retains all the vim, good nature and charming ways that made her so great a favorite here. Her brother Louis is the possessor of much talent; but Alice is the magnet. John Gourlay, who visited us some years ago with Salsbury's Troubadours, is a strong card, and introduces a fund of originality that is peculiarly his own. Photos is full of fun and wit and charming pieces of music. Alice Hosmer became an immediate favorite as the vocalist of the organization.

Emerson's Minstrels still hold their own; crowded houses has been the programme. This is the last week of the clever artists, Johnson and Powers. The programme this week consists of lots of good things. Burton Stanley's Burlesque, in one act, of Patience, was a great success, and will keep the boards this week. Charley Reed, in his comicalities; Courtwright, in his funnyisms; Walsh and King, in their songs and dances, and the laughable farce, The Motto Bellows, all make the performance a very enjoyable one.

Items: Oaklanders are to have a theatre, or rather an opera garden. The building secured has seating capacity for 3,000 people. The stage is said to be as large as that of the California. The proprietors of this new place of amusement are the Hanson Brothers, of Oakland. The first opera to be produced is Lecocq's Heart and Hand, specially translated from the French for this house. The orchestra will be composed of sixteen pieces, under the direction of Professor Dohrmann. The opening will take place early in April.—It is proposed to tender a benefit to John Piper, proprietor of Piper's Opera House, Virginia City, the theatre recently destroyed by fire. The disaster has made Mr. Piper a poor man.—The Allen Sisters have gone to Portland to join the Michel Strogoff co. Charles E. Blanchett, advance representative of Madison Square, returned East, 20th. There is a probabilty of his returning in the interest of Callender's Colored Minstrels.—Robert M. Eberlie, the genial business manager of Emerson's Standard Theatre, and formerly stage manager of the California in its prosperous days, will be the recipient of a benefit to take place 29th, at the Baldwin.—The Jubilee Singers (colored) under the management of J. P. Howe, left on the last steamer for Oregon. From there they extend their season into Washington Territory and British Columbia, with a probable extension into Idaho and Montana.—A co. consisting of George F. Moore, Katie Moore, Mary Clifton, Kate Ormsby, Maria Dillon and others, left for a season in the interior. Alex. Balfour, proprietor; E. C. Stetson, of the Neck-and-Neck fame, business manager and treasurer.—The Elmwood Minstrels, with Mose Engle for their agent, have also gone on the war-path with a co. composed of Burns and McDonald, the Cartwright Sisters, Mona Ruttland, Ralph Wray, George Walsh, Bob Wilson, Harry Conley and Teddy Smith as leader.—Jake Wallace, a veteran wanderer, is organizing a co. for the interior. Jake is an old-timer, and a favorite everywhere. California is large, the rainy season here, and the farmers' dollars, laid by for the rainy day, will be brought out, and Jake and others I have mentioned will return and circulate them among their 'Frisco friends.—Charles E. Locke left for Salt Lake last week.—May Stembler does not secede from Rice's Surprise Party to accept a permanent engagement in this city, as rumored.—Sherman's Circus season commences about the 20th in Oakland. Budd Gorman, the hurdle rider; Polly Lee, a juggling rider; W. H. O'Dell, the somersault and four-horse rider; Little Gloria and his ponies, Duke and Duchess, arrived from the East 19th, under engagement to Sherman; Frank Morosco, clown; Millie Effie De-Rock, the woman with the iron jaw (and a name to go with it), and Young America arrive to-day. Sherman's co. will be a good one.—The elder Charley Morrell will take to the road about the 20th, and will probably extend his journeyings into Montana and Idaho, closing his season in Oregon.—The Lingard co. return East over the Northern route, opening at Pope's Theatre, St. Louis, 2nd, for one week.—The Bert-Palmer co. presented My Geraldine for the second week at Haverly's Newmarket Theatre, in Portland, and appears to have created a much better impression than in The White Slave.—Haverly's California co. play The Red Pocketbook in San Jose, Stockton and Sacramento this week, under the management of A. J. Piercy, a brother of the late Sam Piercy.

## ST. LOUIS.

Grand Opera House (John W. Norton, manager): Lawrence Barrett appeared as Lanciotto in Boker's new play, Francesca da Rimini, during the past week, and it has proved the greatest success he has ever made. The action is full of fire and dramatic effect, and Lanciotto is by all odds the best thing Mr. Barrett has ever done. His support, by Otis Skinner, Louis James and Marie Wainwright, was admirable, and the other members of the co. were very fine. Otis Skinner promises to be a remarkable actor in time to come. Mlle. Rhea opens 3d.

Olympic Theatre (Charles A. Spalding, manager): Roland Reed had a good week's business in Cheek. It strikes the popular fancy well. Agnes Herndon joined the co. here. Barry and Fay, in Irish Aristocracy, 1st.

Pope's Theatre (Charles R. Pope, manager): Callender's Colored Minstrels crowded Pope's all the week, and the performance was full of new and interesting features. The midgets are especially funny, and take the public. Hazel Kirke returns 2d.

People's Theatre (William H. Smith, manager): Mestayer's Tourists have done a fine share of business during the week. Some of the features are new; but the the piece generally wants revamping. W. J. Scanlan returns 1st.

Items: The Elks' benefit on Thursday afternoon was a big success, and $2,500 was netted. Roland Reed auctioned the best seats on Monday afternoon, the result being a premium of $500 on these seats.—De Ford has finished a crayon portrait of Lawrence Barrett for the Elks.—Pat Short had a big night at his benefit 26th. The receipts were considerably over $1,300.—The fourth concert of the St. Louis Musical Union took place at Armory Hall, 29th; the hall was well filled and the affair a success.—Mr. and Mrs. John W. Norton sail for Europe, June 4. Colonel J. C. Normile and Charles M. Elieard, prominent Elks, go in the same steamer.—Cole's Circus opens for a season of one week 23d. The show is a very fine one.—Charles A. Forde, a leading business man of the progressive class, died on the 20th, aged thirty-eight. He was a prominent member of the Elks and was noted for his estimable qualities of head and heart. He will be buried in the Elks' lot at Bellefontaine.—Charles Plunkett, comedian of the old Olympic co., is a member of Barrett's co., but is not cast in Francesca da Rimini. He appeared on Thursday afternoon at the Elks benefit, and then as the Squire in David Garrick. His reception was very warm.—Both Sackett's and Gregory's Dime Museums are doing splendid busines.

## NEW ORLEANS.

Academy of Music (David Bidwell, manager): Katie Putnam and her comedy co. commenced a two weeks' engagement March 25. The opening bill was a rather weak comedy-drama called Lena the Madcap, which, beyond giving the bright little star a slight opportunity to display her talents, has nothing to commend it. Miss Putnam is a very clever actress, and is bright and winning in her ways. She has, however, displayed a total lack of judgment in the selection of her co., none of them being possessed of the requisite ability to more than passably interpret the characters entrusted to them. The star is worthy of much better support than she has at present, and should be willing to pay good salaries to get good people. It would certainly pay her in the long run. On the closing nights of the week Fanchon was produced. Miss Putnam gives a decidedly creditable performance of the titular character. Her figure alone is very attractive, and she appears to much advantage throughout than in Lena. Old Curiosity Shop is underlined for next week, Miss Putnam appearing in the dual role of Little Nell and the Marchioness. The Hess Acme Opera co. are billed for 8th. There are no further announcements made for this theatre.

Items: Faranta's Specialty comb. is still drawing large audiences to their tent show. The entertainment is rather a clever one, and the prices of admission small enough to suit the most economical.—On the evening of March 30 a benefit was given by the management in aid of those who suffered from the late panic. No admission fee was charged; but a contribution box was placed at the entrance, into which visitors deposited any amount they chose.—Eugene F. Gorman, who last Summer managed the entertainments given at Spanish Fort, returned from a visit to New York via Cincinnati, 22d. He has perfected all arrangements to open a large tent show in the upper part of the city (corner of Third and Chippewa streets) for a Summer season. The tent will be 100 feet in diameter at the top, with a height of 40 feet (centre-pole). It was made by Higgins and Co., of New York, and when placed in position and everything completed will involve a total cost of $2,500. The initial attraction will be Gorman's Standard Novelty co., a strictly first-class variety entertainment, to be followed by a series of light and comic opera performances similar to those given at Spanish Fort last Summer. The opening is announced to take place very shortly. Benedict, comedian, is in the city.—Barry Maxwell leaves in a few days for 'Frisco. He has bought Bartley Campbell's play of A Heroine in Rags, in which his wife (Louise Sylvester) will probably star.—Alf. Reil, of the Katie Putnam co., left that organization 31st, to join Barnum, with whom he goes as advance agent.—I understand that Professor Joseph Handel, musical director for Katie Putnam, is considering an offer from the Fay Templeton party, and may resign his present position at the conclusion of their engagement here.—W. S. Keplinger, of this city, who a short time ago adopted the dramatic profession, is in the city visiting relatives and friends. The gentleman has been connected with the Herndon and Putnam companies, and may rejoin the latter here.—Mrs. Villa, one of the ladies who was reported as seriously injured during the catastrophe at Faranta's show, has since died, making the second victim of that unfortunate affair.

## CLEVELAND.

At the Euclid three large sized audiences greeted Mrs. Langtry March 26 to 28, when she appeared as Juliana, Galatea and Rosalind. The majority of spectators being curiosity-seekers, and disappointed in their expectations of English beauty, a return visit would witness vacant chairs in majority. However varying the opinions as to her beauty, there can be only one concerning her acting, and that not flattering. The lady's first appearance, as Galatea, Tuesday evening, was creditable—really the best feature of her engagement. Rosalind was indifferently put on Wednesday. The co. affords fair support.

Salvini's masterly portrayal of Othello, Thursday, and Conrad, the Outlaw, Saturday, redeemed the week, the audience being large and cultured. Earnest applause and frequent recalls rewarded Signor. New Magdalen was presented Friday and Saturday matinee by the co., Lewis Morrison and Marie Prescott playing prominent parts, thus allowing Salvini his accustomed rest. Business, of course, light. This week, Esmeralda; next, Thatcher, Primrose and West's Minstrels and Barry and Fay divide the honors.

Leavitt's All-Star co.—not all stars, mostly flickering—made up a variety bill first three nights, to usual good attendance, at the Academy, while Rose Eytinge and improved co. filled out week with Felicia and Princess of Paris fairly. Only another Farmer's Daughter this week, Carrie Swain and Tony Denier following.

Langtry Lacework: Five exquisite calla-lilies, neatly ribboned, costing just $2.10, were wafted over the hot air into the Jersey Lily's hands Tuesday night—compliments of F. G. Mr. Gebhardt was present each evening, seated in rear circle. Between curtains he risked a few sneering lobby remarks in preference to a few hundred impudent lorgnette-stares of Cleveland's cultivated. The Lily was thoroughly chilled by our icy lake winds, after being colored at smoky Pittsburg.—The Listemann concert at Case Hall, 3d, promises an enjoyable programme.—Lily V. Cady is resting at home.

## BOSTON.

Janauschek has appeared at the Park Theatre for one week, the characters presented by the tragedienne being familiar to theatre-goers. In the face of this absence of novelty, the audiences have been large, increasing nightly, and the enthusiasm has been as great as the most sanguine artist could desire. Janauschek still holds an unrivalled position in the favor of the public. For the first time in Boston she essayed the noble and beautiful personations of Marie Antoinette and Zillah, the Hebrew Mother, similar to Gamea, the Jewish Mother, played here by Vestvali in '63. Janauschek's assumption of these roles carried an interest in its fulfillment intense and enthusiastic throughout. Next to Lady Dedlock, if not on a par with it, her performance of Zillah is one in which all critics can join hands in the award of praise. In all the audiences which she has drawn to the theatre I have not seen so much intense interest and enthusiasm exhibited as on this occasion. Applause spontaneous and often repeated, testified how well her portrayal satisfied. This week, the great favorites, Mr. and Mrs. W. J. Florence.

The performances of the Ideals at the Globe have been deservedly successful. A repetition of the operas of the week previous proved gratifying and drew crowded houses. Chimes of Normandy was a great success and packed the theatre. It was performed in fine style, and the splendid singing of Myron Whitney, combined with the general excellence of the principals, Geraldine Ulmar and Tom Karl, materially assisted in making this pleasing musical play the success of the week. Geraldine Ulmar, who has a light, sweet and telling voice, was excellent as Germaine. Marie Stone, excellent artist as she is, needs rest; her voice shows signs of wear and hard work—so much so that she was obliged to omit, in Bohemian Girl, the great aria of "I Dreamt I Dwelt in Marble Halls." Patience proved another strong card, business being very large on both occasions when the favorite piece was presented. The Ideals remain this week, presenting the Marriage of Figaro, with a strong cast, and for the benefit of Miss Ober, on Saturday night, H. M. S. Pinafore. Aldrich and Parsloe, 9th.

The Banker's Daughter is now upon its final week at the Museum, where the admirable manner in which it is acted has won the praise and applause of a series of large audiences. The last performance will be given on Saturday afternoon, as on that evening the cleverest "old lady" on the stage, Mrs. Vincent, will benefit by a performance of The Silver Spoon and Dream of Delusion.

Iolanthe has entered upon its fifth month at the beautiful Bijou. The run of this opera has been the largest ever accorded any production in this city. It is announced to be taken off in a week or two, to make room for Ben Woolf's Pounce & Co., with a strong cast.

The Windsor Theatre was reopened on Monday with a new departure in the form of a large vaudeville co., among the members of which are McIntyre and Heath, Charles Ellis and Clara Moore, Mollie Wilson, Harry LeClaire and W. J. Russell, Robert Nickle, Alice Daly, Allie Smith, Maude Clifton and others.

At the Howard Athenæum the Rentz-Santley Novelty co. appears in a new burlesque, entitled The Daughter's Banker. Mabel Santley, Lizzie Payne, Rose Lee, Victoria North and Lottie Elliott are still with the co.

An entire change of bill at the Boylston Museum: Escaped from Concord, Fanny Beane, Charles Gilday, Pauline Bacheller, Mr. and Mrs. Jerry Cohan, Mat Hague and Minnie Belmont are the attractions.

Items: Sara Jewett has not as yet been engaged by Mr. Stetson for the Fifth Avenue Theatre as leading lady for next season. Should Mr. Stetson conclude upon having a stock co., Miss Jewett will be offered the above position, and James O'Neill that of leading man.—J. B. Mason and Ed. Temple sail for Europe 29th.—An effort will be made to have Wyseman Marshall and Joseph Proctor appear together at one of the theatres in Frisco during their visit with Boston Commandery, Knights Templars. Years ago Mr. Marshall and Mr. Proctor used to shine in Damon and Pythias and Othello.—Rose Eytinge has added Winter's Tale and Antony and Cleopatra to her repertoire for next season.—The great organ in the Music Hall has been sold, and the spacious edifice will at once be altered to suit operatic and dramatic representations. This will have a great tendency to injure musical performances at other theatres, and Mapleson has already signified his intention of having his co. appear there next season.—The sale of seats for the Salvini-Morris engagement opened at the Museum on Thursday, and up to Friday $3,200 had been received at the box-office.—Scalchi, the eminent contralto, appears here in concert, 16th.—Mr. Stetson will produce Never Too Late to Mend at the Globe in May.—John Mullaly, leader of the orchestra at the Globe, has been directing the rehearsals of Cinderella at School at the Fifth Avenue Theatre.—Manager Stetson will probably visit California this Spring, negotiating for a short lease of the Bush Street Theatre in San Francisco, to produce Banker's Daughter, with James O'Neill and Sara Jewett in the cast.—Alice Brooks has been engaged to fill Maude Milton's position in the Modjeska comb.—Miss Ober has signed her contract for the Ideals with the Globe for next season.—The Casino, remodelled as to the interior, and with numerous attractions, will be opened for the Spring and Summer season on Fast Day.—W. J. Stanton, the well-known comedian, is quite ill at his residence in East Boston.—The Dime Museums in this city are now permanent institutions, and are drawing great crowds. Variety performances are given every hour.—The managers of all the local theatres, with the exception of the Museum, will unite to give a benefit in aid of the Actors' Fund, on the afternoon of Thursday, 12th, in the Boston Theatre. The benefit of the Boston Theatre Mechanics' Association will take place at the same establishment on the 13th. Margaret Mather and Mr. Hill's co. in a scene from Romeo and Juliet, Lillian Russell and a host of others appear. Lillian Russell did not sing at the Bijou concert on Sunday evening, the performance being postponed for a week.—If Satanella proves a success in New York, it will at once be produced in Boston. The opera is almost new to many people, as it has not been heard here since Caroline and Peter Richings brought it out at the Boston Museum in 1862.—Mme. Sinico and Signor Campobello, who were with Mapleson, during his first season in the States, are at present in Boston arranging to appear in concert.—Nat Goodwin and family will Summer at Ocean Spray; also George Fortescue and George Howard.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): A wretchedly disagreeable week greatly interefered with the financial outcome of the Hazel Kirke engagement. Considerable interest was manifested as to the manner in which Bijou Heron would acquit herself in the enaction of a role made famous by Effie Ellsler, and the hearty applause tendered the young artiste evidently bespoke a satisfactory issue. Miss Heron is gifted with an expressive face and stage presence, and with the exception of at times being too studied in her manner of speech, compares favorably with her predecessor. Her husband, H. J. Miller (Lord Travers), and George W. Howard (Pittacus Green), could both be improved upon. Ada Gilman's Dolly Dutton suffers from contrast with Sydney Cowell's. Gus Williams current week, followed 9th by Mlle. Rhea.

Robinson's Opera House (R. E. J. Miles, manager): McCaull's Comic Opera co. sang Lecocq's Heart and Hand and Gilbert and Sullivan's Sorcerer with fair success during the week. The former held the boards until March 29, when the latter replaced it during the remainder of the engagement. John Howson's work during the week stamps him as the leading card of the troupe, though his efforts are ably seconded by such clever people as Digby Bell, Laura Joyce, Madelene Lucette and Emie Weathersby. Both operas were handsomely mounted and costumed. During the second act of The Sorcerer, Madelene Lucette (Aline) introduced "The Silver Line" and was awarded a deserved encore. The current week, Geistinger in German opera, followed 9th by C. B. Bishop in Strictly Business.

Heuck's Opera House (James Collins, manager): Judging by the limited patronage accorded, a discriminating amusement-seeking public is finally beginning to place "par value" upon McKee Rankin's ability as an actor, and it is only a question of time when such thrilling dramas as The Danites and '49 will serve to enthuse none but the gallery gods. Mrs. Rankin was unable, thtough illness, to assume Carrots, an amateurish young lady, styled Isabel Evisson on the programme, playing the part. Little Mattie Snyder, a precocious seven-year-old artiste, won a hearty round of applause in her assumption of a telegraph messenger. Kiralfys' Black Crook present week, followed 9th by Mart Hanley's Squatter Sovereignty comb. The latter will appear 12th in a benefit for the Actors' Fund.

Coliseum Theatre (James E. Fennessy, manager): Harry Miner's Comedy Four comb. terminated a highly successful engagement March 31, and outside of Tony Pastor's troupe is the strongest specialty show seen here this season. The main features of an excellent programme included the Delanos (Jeppe and Fanny), Billy Carter, and the Comedy Four. Draper's 100 Wives current week, followed 9th by Evans, Bryant and Hoey's Meteors.

Items: Robert Mack, business manager of the Black Crook, arrived March 29, as did Charley Wing, representing the interests of Strictly Business Bishop, who opens at Robinson's 9th.—The benefit tendered the Children's Home 30th, at the Grand, with Hazel Kirke as the attraction, netted some $500.—Alice Oates' husband, S. P. Watkins, who is also manager of that artiste's very "queer" comic opera co., was in the city 29th, and reports the troupe doing (*doing*, I believe, is the most appropriate term in this case) the small interior towns with fair success.—Dan Clifton, treasurer of Robinson's, is now officiating at the Grand in same capacity. Lennie Miles (R. E. J.'s only son), has superseded Dan at the former house.—Martha Wren Collins, who since her return from San Francisco has been lying seriously ill at her residence in the city, is now reported convalescent.—The advance sale of seats for the Emma Thursby concerts augurs well for a profitable attendance.—Manager Miles, who rejoices in the distinction of being Director of the Cincinnati Dramatic Festival, manager of two theatres in this city, an opera house in New York and the prospective owner of one in Chicago, returned from the Metropolis 2 th, and reports that he has completed all necessary preliminaries for the remodeling of his Bijou Theatre, at an expense of $35,000. McElfatrick and Son, well-known theatrical architects, who remodeled the Grand at the beginning of present season, will have full charge of the work, which will begin July 1.—John Robb, who succeeds John Rickaby in the management of Gus Williams, claims to have already filled twenty-seven weeks of next season for his popular principal.—The auction sale of season seats for the Cincinnati Dramatic Festival is announced to begin 4th at College Hall.—John Havlin has returned from New York, having booked a number of attractions for the season of 1883-84 at his new theatre.—Manager F. Harris, of the Dime Museum, Pittsburg, has secured the Florentine Hotel site, in the immediate vicinity of the Grand Opera House, and will open a similar enterprise in this city at an early date.—Catherine Lewis' Comic Opera co. is booked for the week of 30th (Festival week) at the Coliseum.—The Music Hall stage is being rapidly gotten in shape for the Dramatic Festival, fully fifteen scenic artists of recognized ability being busily engaged in preparing the scenery.—James Murdock proposes to begin his rehearsal of Hamlet and Marc Antony 3d.—The Festival orchestra will comprise one hundred musicians.

## BROOKLYN.

Maggie Mitchell commenced an engagement on Monday evening at Haverly's in that dramatic nightmare, Lorle, to rather light business. The star is as vivacious as ever, time seeming to have no other effect upon her than to improve. As to her support it was the worst co. of sticks that has appeared in Brooklyn this season. The only exception was Mrs. J. J. Prior, who is an excellent actress. On Tuesday Little Savage was presented to a fair house, and on Wednesday Pearl of Savoy. Little Barefoot is on the programme for Thursday; Little Savage, Friday, and Fanchon at the Saturday matinee. Next week Lights o' London.

Against the World was produced at the Grand Opera House on Monday evening and remains the attraction for the present week. The house has been well filled at every performance, and the presentation has given great satisfaction. J. Z. Little is the star of the comb. presenting the play, and he is also the author. It was originally produced here some years ago as Saved from the Wreck. Since then it has been rewritten, and as now presented is a melodrama, well worth seeing. The scenic effects are very good, indeed. The sinking ship, the raft and the revolving scene of the lunatic asylum are fully equal to the scenery in its prototype, The World. Indeed, the play is even a better production than the latter drama. J. Z. Little is a good actor, brought up in the old school—a fact which is evident at once to the spectator, and his personation of the hero, Harry Ellison, is a capital piece of dramatic work. The support he receives is very good. Next week, John A. Stevens, with the osculatory Passion's Slave.

The Professor has drawn excellent business at Haverly's this week. The merits of the play are exceedingly small; it only serves as a vehicle for the production of laughter, and in this sense is a great success. W. H. Gillette, as the Professor, is very amusing. The co. embraces some first-class talent, including B. R. Graham, Harry Allen, Ramsay Morris, Belle Jackson and Nellie Taylor. The ladies of the troupe are all young and handsome, and have quite captivated the Brooklyn Dudes and young men-about-town. The management of the theatre has given the play splendid setting. Next week, Catherine Lewis, as Olivette.

Hyde and Behman's Theatre is doing an immense business with the original Big Four, supplemented by a good variety troupe.

Items: Managers Will McConnell and Walter Sinn are anxiously awaiting John A. Stevens. They want to see if the Henry V. kiss is different from the Brooklyn kind.—Monte Cristo proved a big card at the Grand last week, and Messrs. Knowles and Morris are very much pleased with the receipts.—Great disappointment was felt with Emmet's performance. His voice is almost entirely gone.—The Mapleson opera season has been a sad failure.—John McCullough plays at the Grand week of the 23d.—Col. Sinn has secured a prize in The Lights o' London. Treasurer Sammis says that there is a great demand for seats already.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The popular and talented tragedian, John McCullough, began a week's engagement Monday night, and plays during the week in Virginius, Julius Cæsar, Richelieu, The Gladiator and Ingomar. Mr. McCullough is drawing the largest houses of the season. Den Thompson appears March 9.

Lee Avenue Academy of Music (Berger and Price managers): Elliott Barnes' Summer Boarders is the attraction this week, and, like his other plays, is certain to draw large audiences.

Broadway Theatre (Charles S. Gray, manager): The usual variety bill is enlivened this week by the addition of a good troupe of female minstrels.

## BALTIMORE.

Academy of Music (Samuel W. Fort, manager): Frank Mayo closed a week of good business on Saturday. Davy Crockett is the same strong, unique impersonation that it always was. He plays the backwoods hero with all his old time vim and ardor, and is free from the mechanical acting which so frequently characterizes the work of artists long used to a part. The play itself is one of the best, if not the best, of its kind. The latter part of the week, The Streets of New York was given, and as Tom Badger, Mayo scored a hit. He is peculiarly suited to such melodramatic parts. The co. gave excellent support, and the stage-setting was up to the high standard usual at this house. The Wilbur Opera Co. appear this week in a round of comic opera, including Mascott, Olivette, Patience and the Pirates. Next week Annie Pixley.

Ford's Opera House (John T. Ford, proprietor): Thatcher, Primrose and West's Minstrels gave one of the best shows ever seen here in the minstrel line, and the house was taxed to its utmost limits at every performance. The co. was exceptionally strong, both in the number and talent of its members. The singing of Frank Howard was a feature. His fine voice it one of the sweetest in the burnt-cork business. The specialties of Thatcher and the Rankins were excellent, and the travestie on The Mascotte was a fitting close to a splendid performance. Minnie Palmer and R. E. Graham opened to a big house on Monday night. Next week, Haverly's Mastodons.

Holliday Street Theatre (John W. Albaugh, manager): Collier's Lights o' London co. drew big houses last week. The co. gave a very good performance of this well-known melodrama. John Tighe was weak as Harold Armytage, but in action and appearance resembled strongly Sullivan, the slogger. Chas. Stanley and Mrs. Yeamans, as Mr. and Mrs. Jarvis, were very good. The scenic effects were excellent. Modjeska began a week's engagement on Monday to a large and appreciative audience, appearing for the first time here as Rosalind. The repertoire for the week includes Camille, Frou Frou and Twelfth Night. Next week, John T. Raymond.

Monumental Theatre (James L. Kernan, manager): Baylies and Kennedy's Bright Lights is the attraction billed for this week, and in the company are, T. A. and J. E. Kennedy, mesmerists; W. J. Mills, ventriloquist; Jennie and Chas. Reese and Irvin Bush in Teutonic sketches; Rice and Barton, song-and-dance men; Dolly Davenport, vocalist; Wm Ripley and Claudia Leslie, acrobats; Madge Aiston, serio-comique; Harry Melville, Irish impersonator; and O'Brien Brothers, gymnasts.

Front Street Theatre (Daniel A. Kelly, manager): This week's bill includes a list of well-known variety people and a sensational drama, Diamonds in the Rough. Dan Kelly will appear as Abrams, and will be supported by the regular co. Among the variety artists appearing will be Harry G. Richmond, comedian; Polly McDonald, serio-comique; Hume and Lindsay in sketches; James McDonald, cloggist; and Needham and Kelly, comedians.

Items: Sam Fort's benefit on Monday night was a pretty substantial testimonial on the part of his friends here. Mr. Fort made his first appearance here as a comedian on that occasion in the role of Jerry Clip in The Widow's Victim. The Wilbur co. followed in The Mascotte.—Alvin Talbot, ticket agent for all amusements here, benefits 5th, when the same co. will sing Olivette.—Cushman and Leon's Minstrels will play an engagement at Masonic Temple, beginning 2d.—The management of the Academy announce the engagement of the Langtry for a season of three nights and a matinee, 19th, 20th and 21st. The repertoire announced is Honeymoon, She Stoops to Conquer, As You Like It, Pygmalion and Galatea.—Mme. Nilsson was registered in the city on Saturday afternoon. In the evening she attended the concert at the Peabody Conservatory. She stopped in Baltimore to visit the kennels of the Elkridge Hunt, having had an invitation from several of her lady friends. Owing to the disagreeable weather on Saturday she was prevented from going.

## CHICAGO.

The most important event of the week has been the production of S. G. Pratt's opera, Zenobia, at McVicker's. The work is a most extensive and ambitious one, and Mr. Pratt, while making the story most dramatic and interesting, has not been completely successful in his music. One could wish for less chorus and more solo and concerted music. It is not intended, however, to say that the opera is a failure; for it has delighted large audiences at every performance, and on its first representation the author and composer was honored with a genuine and hearty call at the conclusion of the first act. It must be remembered, however, that Mr. Pratt is a Chicagoan. What the verdict will be in other cities, where he is less known, and where judgment will be on its merits, remains to be seen. The opera was put on in superb style, and reflects credit on all concerned. Dora Hennings carried the bulk of the vocal work on her shoulders. Hattie Schell, who was to have sung the soprano part of Julia, has been sick all the week. She sang, however, the three last nights; but she could not do justice to the music. W. H. Clark, as the High Priest, was excellent. C. H. Clark was a failure as Aurelian, the music being away beyond his reach. What success there has been must be credited to Miss Hennings and the capital orchestra, led by S. G. Pratt himself in a masterly manner. This week, Roland Reed in Cheek.

Frederick Warde made his first appearance in this city as a tragic star, at the Grand Opera House, in the character of Virginius, and at once secured recognition as an actor of great promise. His performance of the Roman father, in all its varying phases of tender affection, passion and revenge, was simply marvelous. It is generally conceded that the American stage has but one Virginius. This is an error; there are two, and ere long it will be a question in the minds of all careful and just critics which shall bear the palm. Without detracting one jot from the world-renowned Virginius of John McCullough, it must be said, in all justice, that Frederick Warde gives a studious, reflective and lofty presentation of the part. Mr. Warde has appeared in Richard III., Damon, Brutus, in the Fall of Tarquin, and in Merchant of Venice, all of which are performances of which the actor may be proud. The audiences, we regret to say, have been small—on some nights half a house; but Warde is young, and he will yet, if he improves as much in the next year as he has in the past two, find the largest theatres of the country too small to hold his admirers. The co. in support is tolerable only; it is hard to find good legitimate actors now-a-days, John T. Malone being the only one of the co. able to sustain his parts with any success. This week, Ludwig Barnay.

Haverly's great theatre has been crowded to see Gus Williams in One of the Finest. The performance calls for no new comment. This week, the Standard Theatre co. commence an engagement, opening in Heart and Hand, an opera our theatre-goers are pretty well acquainted with.

William J. Scanlan has been fairly successful at Hooley's in Friend and Foe. There was a slight falling off in interest, owing doubtless to the fact that this is the third visit of the comedian since September; and people will tire, even of a good thing. This week, the famous couple of jovial comiques, Robson and Crane, in Comedy of Errors, for the revival of which, the management say that they have been preparing several months.

The Olympic, in a bright new dress of paint and paper, making it now as clean and tasty a place of amusement as we have in the city, opened to great business, with Adams' Humpty Dumpty as the attraction; and this week the crowd will undoubtedly be as large for the Meteors.

A most enjoyable performance has been given at the Academy of Music, where the Knights have played in Baron Rudolph. As a rule, variety artists have not sufficient dramatic talent to warrant their becoming actors; but in George S. Knight we find an actor and singer that we can delight to praise. His performance of the Baron is a piece of character work that would do credit to any actor, and his charming wife ably assists, with her vivacity and songs, to make the Knights pleasant to all who prefer starlight to moonshine (no charge for this). Oliver Doud Byron this week in 10,000 Miles Away.

McAndrews' Magnets at the Lyceum.

Items: J. H. McVicker will shortly return to New York.—Lewis Morrison will head a co. who will play at the Grand Opera House a summer season of four weeks, producing two new plays.—The Edison light is not yet in operation in Haverly's Theatre, all reports to that effect being erroneous.—The report that John A. Hamlin and John Stetson had joined in an arrangement to exchange attractions, between New York and Chicago, is denied by Hamlin.—M. B. Leavitt, it is believed, has made an arrangement whereby some one of his various shows will be in Chicago every week. He can get an opening now at any one of three theatres, and will, of course, play at all of them in regular order—Olympic, Lyceum, Criterion.—It is expected that Salmi Morse will eventually come to Chicago with his Passion Play, where he can get a license without trouble.—Gus Mortimer, Reed and Cheek are all here—and, according to their printing, have the only good play in the country at present.—Manager Hamlin, having now been sustained by the courts in his lease, will make extensive improvements the coming summer in the interior of the Grand. Perhaps gas will be dispensed with.

## PHILADELPHIA.

Walnut Street Theatre: Gilbert and Sullivan's Iolanthe, performed by the Collier and Rice Opera co., was presented on Monday evening, and remains the attraction of the week. The bright particular star of the cast is Ida Mulle, who impersonates Phyllis. She has a pure, beautiful mezzo-soprano voice, and was heard for the first time in this city as the Lady Jane of the Miniature Patience co. Rose Dana is Iolanthe; Miss Sanger, the Fairy Queen; Arthur Wilkinson, the Lord Chancellor; W. H. West, Strephon; Harry Pepper, Tolloler; William Fellon, Mount Ararat; and Robert Evans, Private Willis. Miss Mulle sang the role of Phyllis in Boston for three months. On Monday next a revival of Youth, and on the 16th inst. The Squire, with Daly's co. in the cast.

Arch Street Theatre: Rose Eytinge commenced an engagement on Monday evening, appearing for the first time in this city as Lionette de Courlin, in Princess of Paris, which is simply a version of Princess of Bagdad. On Saturday Oliver Twist, with Miss Eytinge as Nancy Sykes. Gus Williams will appear on Monday next in One of the Finest.

Haverly's Theatre: Booth's Theatre co. in Monte Cristo this week. The revival of Alexander Dumas' play recalls the fact that the drama has quite a history of its own, and was, when originally presented at the Theatre Historique, Paris, in 1848, quite a different piece to that which is now familiar to the stage. The play was, as first given, divided into two parts, and the performance occupied two evenings. Melingue, a noted French actor, created the role of Edmond Dantes. It was not until three years later, and at the Ambigu, that Alexander Dumas and his collaborateur, Auguste Maquet, produced the third part of Monte Cristo, with M. Arnault as Dantes. This part of the play was entitled The Count de Moncerf. Finally, in May, 1851, at the same theatre, the fourth part was performed. The subdivision of the play into four parts was, of course, not acceptable, and it was at length re-written into an entertainment for one evening, and has been revised frequently. In the cast much the same co. as was seen at Booth's Theatre is given; but it is a disappointment not to see Katherine Rogers in the role of Mercedes. Esmeralda will appear next week.

Chestnut Street Opera House: The Outlaw was given on Monday evening, as the initial performance of the farewell engagement of Salvini. Othello on Wednesday. Clara Morris-Harriot, who impersonates Rosalie, the wife of the Outlaw, and Emilia, is the chief feature of the support. Rosalie is a character of the emotional school, well adapted to Miss Morris; but Shakespearean roles are not in her line, as was abundantly demonstrated in her attempt to play Lady Macbeth. Signor Salvini will sail for Europe on May 9. He has decided not to return to the United States; therefore, he is now taking his farewell of the American public, who will remember in him as the greatest actor ever seen upon our stage. The Black Flag, 9th; Augustin Daly's New York co., in the new comedy, 7-20-8, 23d.

Lyceum Theatre: Fortunio and His Seven Gifted Servants has made a big hit. Francis T. S. Darley, the composer, may well be satisfied with the opinion expressed as regards his music. Nothing new is underlined, and Fortunio promises to have a run.

Bijou Theatre: An Unequal Match has been revived. On Friday evening My Awful Dad will be offered for the benefit of William Griffith. On Saturday, Never Too Late to Mend.

Wood's Museum: Mrs. Dr. Updegrove, the authoress of The Opposite House, retired, after two weeks' experience, from the management of the Athenæum, and the place of amusement in question ceased to exist as the Athenæum, and is once more under the sole management of Colonel J. H. Wood. Mrs. Updegrove was quite ill last week, and has doubtless come to the wise conclusion that in business the first loss is the best. She made a great mistake in giving her comedy as the initial attraction, and in engaging a poor co. displayed still greater lack of wisdom. Properly managed, the Museum could be made a paying house; but money must be spent.

Eleventh Street Opera House: Our Street-Cleaners; or, Troubles in the Highway and Byway, is the title of Carncross' new burlesque.

National Theatre: William T. Stephens and Minnie Oscar Gray, in Saved from the Storm. Excellent olio preceding sensational drama.

Items: Our first hearing of the Parisian Romance will be enjoyed at Haverly's.—Theo, with Grau's French Opera co., comes on the 16th.—The Chase Brothers have engaged Mlle. Rhea for two years more, and will make, they say, $60,000 this season.—The sixth Symphony Concert of the Germania Orchestra will take place at the Academy of Music, Saturday evening, 28th. Haydn's Symphony No. 24 in C will be given.—Mme. Nilsson announces two farewell concerts, Thursday evening, 12th, and Saturday matinee, 14th.—Miss Steiner comes from Boston to supervise the production of Iolanthe at the Walnut.—Rose Eytinge's season closes with her engagement at the Arch this week.—It is said that M. P. Handy, of the *Press*, is writing a comic opera.—Haverly's Theatre will close May 5.—Levy is to play the cornet at the Mannerchor Garden this Summer, beginning June 4.—John Jack has had a London engagement offered him for the Summer. Should he acc

well sustained their good reputation by giving one of the finest entertainments this season.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

National Theatre (John W. Albaugh, manager): John McCullough had good houses last week. John T. Raymond, In Paradise, this week. First benefit of Washington Lodge of Elks Wednesday afternoon. Raymond and co., In Paradise; Harry Miner's Comedy Four, Apollo Club, Jake Budd and others appeared in a good but too lengthy programme. Maggie Mitchell 9th.

Ford's Opera House (John T. Ford, manager): Rice and Collier's Iolanthe co. did only fair business and are only a fair co.—not a good voice in the lot. Vance and Sousa's Smugglers, first three nights of this week and Wednesday matinee. Zelda Seguin-Wallace as the Smuggler Queen, Louise Paullin as Violante, George Travener as Enrique, Henry Mansfield as Tito, Frank Pearson as Matteo and J. H. Rennie as Stubbs. The Operatic Association furnish the chorus. Company B, W. L. I., give exhibition drill. Mrs. Wallace and the principal members of the cast have been in the city the past week, busily rehearsing. Haverly's Mastodons and Hague's Minstrels, consolidated, fill out the week. Minnie Palmer, 9th; Langtry, 16th, 17th and 18th.

Lincoln Hall: Nilsson's concert on the 29th drew a packed house. Royal Hand-Bell Ringers week of 9th

Theatre Comique (T. E. Snelbaker, manager): Harry Miner's Comedy Four this week.

Items: Mme. Nilsson had quite a party of friends with her, among them Mrs. and Miss Doremus, of New York, and received a great deal of attention during her stay. Friday evening she dined with the President's family. Quite a party was invited to meet her afterwards.—Mrs. Wallace, Miss Paullin and other members of The Smugglers were serenaded by the Marine Band, Saturday night, at Willard's.—Colonel Snelbaker has gone to Cincinnati for a few days.—Henry Abbey and wife were in the city a few days, en route to Fortress Monroe.—There was much disappointment over Del Puente's non-appearance at the Nilsson concert. The next day it was announced that he was quite ill in New York.

## GEORGIA.

### AUGUSTA.

Masonic Theatre (S. Cohen, manager); Haverly's Mastodon Minstrels March 27 gave an excellent entertainment to a crowded house, being the first after the Lenten season. Every one was glad to once again have a good laugh. The co. is very good, more fine voices than you generally find in this class of entertainment. Everyone was well pleased and a great many ladies were present, more than usual. There was upwards of $1,100 in the house. To-night (30th) Tom Thumb and co. gave a very creditable entertainment to a good house and will have a matinee and evening performance to-morrow. Mr. Bingham is an excellent ventriloquist and magician. Herrmann will have to do his best next week to beat him. Mlle. Zoe Melske astonished every one with her trained canary birds.

### MACON.

Ralston Hall (Turpin and Ogden, managers): Haverly's Mastodon Minstrels March 26 to large house. Ince Comedy co. in Our Boarding School 28th to fair business.

### ATLANTA

De Give's Opera House (L. De Give, manager): The legitimate drama has had no place on the boards this week. The Tom Thumb troupe has filled the house to overflowing, at matinee and night each day, March 26 to 29 at popular prices. Herrmann 30th matinee and night 31st to good-sized audience notwithstanding the unfavorable weather. Hess Acme Opera co 5th and 6th. Seemann, magician, 9th, week.

Items: Brilliants (?) booked at the Opera House for 2d and 3d, cancelled. Reported to have disbanded.—The Hess Acme Opera co. booked for three nights and matinee has decided to give us only 5th and 6th with matinee to the regret of those who looked for a longer stay. —Some of your readers may doubtless have read that while Herrmann, the magician, was on his way to this place, about two years ago, the District Attorney threatened to prosecute him for playing a social game of cards with his wife and a few friends on the train, and stated that he would bring the matter before the authorities with a view to having him punished, should he come this way again. The fine, being $50 each, made a total of $250. Henry W. Grady, of the Atlanta *Constitution*, came to Herrmann's relief, and arranged to compromise the matter for $100, so as to save him further annoyance. This was an act of courtesy on the part of a member of the press to one of the profession, and in some measure atones for the uncalled-for prosecution by an over-zealous official.

## ILLINOIS.

### ROCKFORD.

New Opera House (I. P. Norman, manager): Adams' Humpty Dumpty co. March 21, who gave us a first-class performance. Jeffreys Lewis in La Belle Russe 30th, had a good house. Charlie Collins in '61 to '65 comes 6th, 7th and 9th.

### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Hanley's Squatter Sovereignty co. came March 26, to a large audience. Barry and Fay in Irish Aristocracy, attracted another good-sized audience, 27th. The Devil's Auction co., 29th, to fair business. Rhea, 31st, in The Adventuress; Barney McAuley follows on the 6th, and he is to be followed by George H. Adams, 7th.; Barry and Fay, 9th; the Ford Opera co., 10th; Fred Warde, 13th, playing Damon and Pythias, under the auspices of Capitol lodge, of this city; Mr. and Mrs. George S. Knight, 16th.

### FREEPORT.

Germania Hall (R. Hefti, manager): The Harry Webber co. presented Flint and Steel March 28, to a fair house, not giving the best of satisfaction.

Items: Charles Stine, of this city, joined the Harry Webber co. March 28, and played here with them.—Virginia Bray, who has been visiting her parents for the past few weeks, rejoined the Sol Smith Russell co., of which she is a member.—The sale of seats for the Emma Abbott Opera co., who play at Germania Hall, 2d, began morning of 29th, and by 12 o'clock two hundred and sixty tickets were sold.

### JOLIET.

Opera House (E. S. Barney, manager): Nothing at the Opera House the past week. Adams' Humpty Dumpty are doing some big advertising for the 2d; F. B. Warde 9th and 10th.

### SYCAMORE.

Wilkins' Hall (J. L. Pratt, manager): C. H. Smith's Uncle Tom's Cabin co. March 26, to a big house. Chas. Collins played a very successful engagement as Fritz, in the war-drama, From '61 to '65, 27th, 28th, 29th, 30th.

Item: The Free Masons of Sycamore have made arrangements to build a fine opera house this season, to be ready by Fall.

### PEORIA.

Grand Opera House (J. B. Barnes, manager). Barry and Fay presented their extravagant sketch, Irish Aristocracy, March 23 and 24, to good houses. Mlle. Rhea, 29th and 30th.

## INDIANA.

### INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Mme. Geistinger and her excellent co. gave us three nights of comic opera the fore part of the week, to audiences composed largely of the best class of our German cousins, to whom the performances were an especial treat. Sol Smith Russell finished out the week with Edgewood Folks. Mr. Russell's specialties are as good as ever, many of the songs being new. The support is good throughout, especially Virginia Bray, as Faith Hardwicke; Miss Hurley, as Phœbe, and Mr. Bond, as Ferguson.

English's Opera House (Will E. English, proprietor): Kiralfy's Black Crook played to good business fore part of the week, and is decidedly the best spectacular comb. that has visited us in a long time. The speaking characters were well up in their parts, and the ballet was unusually well trained. Arnold Kiralfy's eccentric dancing elicited much applause. Lotta appeared the last part of the week in Zip, Musette, Bob and Little Detective. The house was well filled at each performance. Harry Meredith, in Ranch 10, 5th, 6th, 7th.

Zoo Theatre (W. C. Gilmore, proprietor): The leading attraction for this week is the Leonzo Brothers, in their original drama, Ruppert's Dog. The specialty people include the Crayons, John Max, Jennie White and J. G. White.

Items: The handsome Elk badge raffled for at the lodge-room Sunday evening was won by a member of the Kiralfy co.—A lively row occurred at the Zoo last week, in which some remarkably poor marksmen indulged in pistol practice. Nobody hurt.—The Elks' lodge-room is kept open Sunday evenings, and has become a popular rendezvous for members of the Order and visiting professionals.—Lida Hood Talbot, a talented Indianapolis lady, will adopt the stage as a profession. She has received offers of engagements for next season. —Charlie Yale, manager of The Devil's Auction, took his second degree in the Elks Tuesday evening.—Imre Kiralfy spent last Sunday in the city visiting the Crooks. —The familiar form of George June, the popular agent of the Crook, was visible on the streets last week — Arnold Kiralfy is a musician of more than ordinary talent.

### FORT WAYNE.

Academy of Music (John Scott, manager): March 24, Decker and Yale's ballet troupe, in the Devil's Auction, to a $500 house—all males. Sol Smith Russell and co., in Edgewood Folks, 27th. A splendid audience greeted this popular comedian.

Item: Colonel Keys, of Harry Meredith's co., spent a few hours here with Sol Smith Russell.

### TERRE HAUTE.

Opera House (H. M. Smith, manager): Jumbo Davis appeared March 26 before a large audience. Hanley's Squatter Sovereignty was greeted by a large and appreciative audience 27th. Mme. Geistinger drew only a fair house 29th. The receipts were about $350. The Devil's Auction comb. drew a large male audience 30th; performance good.

Item: Manager Hanley tells me that business has been very good with Squatter Sovereignty.

### LAFAYETTE.

Opera House (F. E. D. McGinley, manager): Hanley's Squatter Sovereignty co., March 28, to good business. The Geistinger Opera co., in Boccaccio, 30th, giving general satisfaction.

## IOWA.

### DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Robson and Crane appeared in Sharps and Flats March 31. Nothing booked.

### KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): The Abbott Opera co. in Iolanthe appeared before a large and fashionable audience March 27. I think it could be safely said that it was the largest audience Keokuk has ever turned out to a like musical entertainment. The opera itself, while not so pleasing as some other of Gilbert and Sullivan's works, seemed to give the utmost satisfaction. Robson and Crane had a large house 30th. Sharps and Flats was played.

Items: Abbott very luckily escaped an accident while here. Upon the arrival of the train she took a carriage for the hotel; but in stopping the horses became badly frightened at a passing engine, and after running some distance were with much difficulty stopped.—The auction sale of seats for the Theodore Thomas Musical Festival, which takes place in May, will probably commence next week.

### CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager). Mlle. Rhea, in an Unequal Match, was greeted by a large, cultured and enthusiastic audience March 26. Emma Abbott gave Gilbert and Sullivan's opera, Iolanthe, to a large house, 29th. The cast was made up of the entire strength of the co., including Jule Rosewald and Miss Annandale. Abbott and Rosewald are great favorites here. They presided at the opening of Greene's new Opera House in 1880. Donovan's Tennesseeans, benefit Cedar Rapids Library, 2d, Atkinson's Jollities, 9th.

## KANSAS.

### TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Charles A. Gardner's Karl co., March 23 and 24 to fair business, playing the first night against Emma Abbott at the other house. Co. and play met the approbation of all, and was highly spoken of by the local press. Patti Rosa was excellent.

Item: Edward Abraham, ahead of Kiralfys' Black Crook, came in to-day. Co. appears 4th and 5th.

### ATCHISON.

Corinthian Hall (Thomas Mulvihill, manager): Hyer Sisters appeared in Out of Bondage to a fair house; Sam Lucas was missed from the troupe. They also gave a sacred concert Sunday night, which was very satisfactory. Work on the new theatre will commence as soon as the weather permits. Fay Templeton is already booked to open the theatre next September.

### FORT SCOTT.

Davidson's Opera House (W. W. Patterson, manager): House closed entire week on account of Kiralfys' Black Crook co. cancelling date of March 31.

Items: Seats are selling rapidly for Hazel Kirke, which appears 3d.—H. P. Acker, in advance of Charles Gardner's Karl co., is in town, making arrangements for the appearance of that co., 10th.

### LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): Abbott Opera co., 24th, in two performances. Miss Abbott did not appear in King for a Day, given in matinee. However, the largest and most cultured audience Lawrence has ever produced welcomed this truly great artist in Martha. Miss Abbott has completely won the hearts of our people, who sincerely wish her return. Barney McAuley failed to put in an appearance March 29. James E. Murdoch gave dramatic readings 26th and 27th to good houses. Mr. Murdoch appeared under the auspices of a number of students of the State University.

## KENTUCKY.

### LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Kiralfys' Black Venus, March 26, 27 and 28, to good business. The scenery and co. scarcely up to expectations, however. The animals with the troupe, especially the donkey, sadly misbehaved. They have evidently not been thoroughly trained. Barry and Fay in Muldoon's Picnic, followed for remainder of week, and amused the patrons of Macauley's as they formerly did the patrons of the Buckingham. Business was very good, considering the weather

Item: Eugene Elrod says THE MIRROR's description of his speech on the occasion of his benefit, was the best published.

## MAINE.

### PORTLAND.

Theatre (Frank Curtis, manager): J. M. Hill's great luminary, Margaret Mather, made her bow before a large and enthusiastic audience as Juliet, March 26, scored a success, which was augmented by her Leah, and her appearance as Rosalind fairly capped the climax as an artistic performance. To sum up: In my eyes her Juliet was good, Leah better and Rosalind best. Business was large, and every one who saw this new light was delighted with her work.

Items: The Boston Symphony Orchestra, with Henschel and his wife, gave a concert March 28, at City Hall to a moderate house.—Camilla Urso was the attraction at the same place the following evening, and a delighted audience listened to this popular artiste.—Manager J. M. Hill had a controversy with Wade, the dramatic critic of the *Press*, as to the opportunities offered for acting in Juliet, and produced a column of proof to show the educated gentleman his mistake. The mistake of one equalled the absurdity of the other.—Leila Farrell, of this city, a member of the Celebrated Case co., was at home the past week and was given a reception by her friends.

### LEWISTON.

Music Hall (Charles Horbury, manager): Whitmore and Clark's Minstrels came March 27, giving a poor performance to a very small house.

### AUGUSTA.

Granite Hall (C. B. Morton, agent): Margaret Mather played Juliet in Romeo and Juliet to a $500 house. The advance sale of seats was one of the largest ever known here. The co., which included Levick, Salvini, Davidge and Mrs. Carrie Jameson, is an excellent one.

## MARYLAND.

### HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Carrie Swain, in Mab, the Miner's Daughter, came March 26 to a good house. Every one was pleased with her singing and dancing and the play throughout. Should she favor us with a return visit, she would no doubt be greeted with a crowded house. A Madison Square Theatre co. presented Young Mrs. Winthrop March 31 to a large, fashionable and enthusiastic audience.

Item: J. H. Hart, the manager of the Young Mrs. Winthrop co., extended courtesies to your correspondent.

## MASSACHUSETTS.

### FALL RIVER.

Academy of Music (George Hackett, manager): Post 46, G. A. R., produced The Volunteer March 26, 27, 28 and 29 for the first time in the city, to fair business. A worse war-drama I have never witnessed. Denman Thompson 30th, in Joshua Whitcomb, to the largest house he ever had here. The support was excellent throughout. Ignacio Martinetti as Roundy, and Julia Wilson as Tot, won well-earned applause. Receipts, $600. Barlow-Wilson Minstrels, 31st, closed the week, playing to a $500 house. The Four Aces, Schoolcraft and Coes and George Wilson were immense.

Opera House (Charles A. King, manager): This house opens 2d as a Dime Museum. A stage performance will be given. This week, Ned Farnham, George Morton, Martin and Mack, Alfred Harrington, Mons. Felix, Daly and Bowler and Mlle. Leonie.

Items: Mrs. Langtry wanted the 12th, but that date being engaged, Manager Hackett was unable to accomodate her.—F. B. Warde has adorned Treasurer Borden's office with a large and excellent photograph of himself. —Equine Paradox, week of 28th, and Lights o' London, 19th, 20th and 21st.—The Choral Union, of this city, will put on the oratorio of Josiah this Spring, assisted by the Union at Taunton. I understand that Mrs. E. Humphrey Allen, of Boston, and well known in this city, will take part in the Theodore Thomas concerts in San Francisco.—Den Thompson informs me that he is *forty-three years old!!!*—A poorly constructed sentence in my last letter gave the impression that Lizzie May Ulmer had been here three times in '49. Miss Ulmer came Sept. 14 and 15 in The Danites, Jan. 26 and March 20 and 21 in '49.—A Dime Museum is exhibiting here in an empty store, with an alligator-boy as one of the attractions. The Society for Cruelty to Children should take the boy and place him in a hospital, as he has a disgusting skin disease. It is a pity that the suggestion in THE MIRROR a few week ago could not be enforced throughout the country.

### NEW BEDFORD.

Opera House (Walter Clifford, manager): But one dramatic performance the past week—the Palmer-Ulmer co. in 49, March 26. Fair audience. Excellent performance. Robert Nickle, a magician, announced to give entertainments in the Opera House 29th and 30th; but on the first occasion had an audience of seventy-eight persons, and the second night, as but two tickets had been sold, the doors were not opened. Janauschek, in Zillah, 5th; Lillian Billings comb., in Only a Farmer's Daughter, 9th; Boston Museum co., in Marble Heart, 13th; Bartholomew's Equine Paradox, 30th, week.

Items: W. W. Allen, of Boston, played Uncle Ned in '49 here for the first time, and did very well. Harry W. Mitchell, who formerly played the character, has left the troupe and gone to Troy. Herbert Jones has also left the troupe; he is going West.—It is reported that Topsy Venn (Mrs. Elmer Cornell) has had a play written for her, in which she will appear next season.—Another of Anthony and Ellis' Uncle Tom's Cabin cos. (George P. Brock, manager), has arrived home, having given their final entertainment at Jamestown, N. Y., on 24th. All the property except the dogs and donkey, was left behind. Colorado proved their graveyard, the long distances they had to travel eating up the surplus.

### WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): There has been a continued good business at this house. March 26, 27, 28, Collier's Lights o' London, to large houses each night. The audience were unanimous in their praise of the fine stage setting, which was never excelled here. Only a Farmer's Daughter, 28th, to a small house; which, however, was as good as the play merited. Rentz-Santley co. to good house, 30th. They gave a very clever performance. Leavitt's Giganteans, 5th; Margaret Mather, 7th.

### WALTHAM.

Music Hall (R. B. Foster, manager): Edith Stanmore, March 30, in Theresa, the Orphan of Geneva, supported by J. W. Lanergan and co., played to small but appreciative audience.

### CHELSEA.

Academy of Music (J. B. Field, manager): Esmeralda was given by the Madison Square Theatre co., March 26. It having been two weeks since there was a play at the theatre, good business was expected and was partially realized. Professor Bartholomew's Equine Paradox or Horse Show, opened here for a week 27th. A very pleasing entertainment it is and it has been largely patronized, the receipts for each day being about $500. Aldrich and Parsloe will play My Partner, 5th, Fast night; Boston Museum co., 11th; Margaret Mather, 19th.

### LOWELL

Huntington Hall (John F. Cosgrove, manager): A Madison Square co., headed by R. F. McClannin and Rillie Deaves, presented Esmeralda, March 29, to a large and fashionable audience. Minnie Foster, in Uncle Tom's Cabin, 31st; Hi Henry's Minstrels, 5th; Janauschek, 20th.

Music Hall (Simons and Emery, lessees): Charles Fostelle, as Mrs. Partington, March 29 and 30, to fair houses.

### HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): March 28, Lillian Billings, in Only a Farmer's Daughter, to light business. The entertainment was deserving of better patronage. The Rentz-Santley Novelty and Burlesque co. gave a very funny and pleasing entertainment to a fair house, 29th. Lottie Elliott, in her skipping-rope dancing, was excellent.

## MICHIGAN.

### DETROIT.

Harry Meredith played the second engagement this season of Ranch 10, last week, at the Detroit. At the forenoon representation of the drama it received every demonstration of satisfaction. In consequence, its second presentation was a gratifying success, business being very good. The theatre, for the first three nights of this week, will be filled by the Chanfraus. Professor Cromwell will give his Art Entertainment week of 9th.

The Fay Templeton Opera co. sang at Whitney's during the week to ordinary business. It was originally booked for four nights only, and the two remaining nights which were to be filled at London, were cancelled, and the co. stayed here. Pratt's opera, Zenobia, booked for three nights of the current week, was cancelled. Lotta appears remainder of week.

Oliver Doud Byron and a fair co. gave Across the Continent at the Park Theatre, crowding the house at each performance. Kate Byron received some very handsome floral gifts. Frank Frayne the present week, followed by Baylies and Kennedy Brothers comb.

### PORT HURON.

City Opera House (Clay and Buckley, managers): Whiteley's Hidden Hand co. appeared March 24 to a large house. The play and co. gave the best of satisfaction. Thomas W. Keene and co. presented Richard III. to a fine audience, 29th. Of all tragedians that visit Port Huron, Keene is the favorite, and full houses always greet him.

Items. Harder's Opera House, which was built in 1872, is no more. Port Huron Guards have leased it and are tearing away the stage, gallery, etc., and will convert it into an armory, offices and parlors.—Joseph A. Miller, of this city, has accepted the position of advance agent for The Townsend Family. Ralph Hurd and John Smith, two amateur actors of this city, have also accepted positions in the above co.

### GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Gorman's Muldoon's Picnic co. gave a poor performance to a large house, March 24. Better confine themselves to smaller towns than this. Jeffreys Lewis, 4th, 5th; Ranch 10, 10th; Lawrence Barrett, 26th.

Grand Opera House (E. P. Thayer, manager): Remenyi, supported by a fair concert co., gave a very pleasing entertainment, March 27, to only fair business. The Chanfraus, in London Assurance, Kit and East Lynne, to poor business, 30th, 31st; Emma Abbott, 10th, 11th; Whiteley's Hidden Hand co., 12th; Minnie Hauk, 13th, 14th; Frederick B. Warde, 24th, 25th; Taken from Life, 26th, 27th, 28th; Duprez and Benedict's Minstrels, 31st.

Items: Hidden Hand co. open the new Whitehall (Mich.) Opera House 13th. Manager Thayer plays them there.

### MUSKEGON.

Opera House (F. L. Reynolds, manager): March 26, C. B. Bishop in Strictly Business, good business. Remenyi co. to large and appreciative audience, 28th.

Items: Emma Abbott co. booked for 9th.

### KALAMAZOO.

Academy of Music (Ben. A. Bush, manager): Mr. and Mrs. F. S. Chanfrau, March 28 and 29, in London Assurance, East Lynne (matinee) and Kit; fair business; co. poor.

### COLD WATER.

Tibbets' Opera House (B. S. Tibbets, proprietor and manager): Haverly's New Minstrels, March 30, to fair house. A very poor show. T. W. Keene in Richard III., 9th; Fogg's Ferry comb., 14th.

Items: Your correspondent met the Maxwells in the northern part of the State, playing Ingomar and Hazel Kirke.

### EAST SAGINAW.

Academy of Music (S. G. Clay, manager): The Fay Templeton Opera co. in Olivette March 23, and in Patience matinee and Billee Taylor evening of 24th. Good houses at each performance. The Chanfraus in London Assurance and Kit, 27th; fair houses. Mrs. Chanfrau in New East Lynne, 29th, matinee, drew a good sized audience.

Bardwell's Opera House (Warren Bardwell, manager); Business at this house has for some time past been uniformly good.

Items: The Maxwell Dramatic co., billed for Saginaw City next week, are reported to have been doing Hazel Kirke in some of the back towns along the F. and P. M. railroad and on the Lake Shore.

### ADRIAN.

Adrian Opera House (Charles Humphrey, manager): Haverly's Mastodons had fair business March 24. The quartette deserves especial mention, as being far above the average of minstrel singers. Bookings: Hanley's Squatter Sovereignty 7th; Minnie Maddern (Fogg's Ferry) 8th; The Chanfraus 9th and 10th; Jeffreys Lewis comb. 24th.

### JACKSON.

Hibbard's Opera House (C. J. Whitney, manager): Haverly Famous (?) Minstrels gave one of the vilest entertainments yet seen at this house, March 28. The two Clown Dogs were the best comedians in the party. Kit Clarke is evidently trying to make all the money out of the show he can, for next season they will not be able to draw their salt. Receipts, $688 40—the largest any minstrel party ever drew in this city.

Items: One of the funniest scenes that ever occurred here of late was the meeting of Kit Clark, Harry B. Phillips, Keene's genial avant courier, and Oscar Rahn, in the same capacity for Duprez and Benedict, and the comparison of receipts that followed. A by-stander tells me that he has heard of tall talk in show business; but this assembly beat anything he ever heard. Thomas Keene in Macbeth, 5th; the Chanfraus, 6th, matinee, and evening.—Oscar Rahn left this morning for Owasso. —A private note from Albion says that two members of Haverly's Minstrels were discharged and four were too "ill" to appear on the stage last night (29th), leaving but eleven people for the first part.—John J. Henry, ahead of Chanfrau, is billing the town. J. J. says he is new, but is doing well.—Manager Whitney says he has lost all confidence in Haverly's enterprises since the advent of those minstrels 28th. He informs me that he was never so thoroughly laid out before in his life.—Duprez and Benedict Minstrels show 11th, and Carrie Stuart in Fogg's Ferry 16th.

## MISSOURI.

### HANNIBAL.

Opera House (C. W. Winslow, manager): Emma Abbott co. March 26 in Martha; largest and most fashionable audience of the season. Every seat in the house was sold four days ahead. One hundred and fifty extra seats were put in and then resold at 2 00 premium.

## MINNESOTA.

### MINNEAPOLIS.

Academy of Music (Herrick Brothers, managers): Electric Sparks was presented by Atkinson's Jollities, March 28 and 29, to fair business. Frank Daniels and Jennie Yeamans succeeded in pleasing their audience with their grotesque impersonations. The final curtain was rung down last evening (29th) at this house. It will be torn down shortly and transformed into a large business block.

Pence Opera House (C. P. Spaulding, business manager): Poverty Flat; or, California in '49; and Pomp; or, Away Down South were presented the past week to only fair business. C. P. Spaulding took a benefit (small one) 25th. Next week, Charles L. Howard and Minnie Doyle will present Aunt Keziah Whitcomb.

Items: Seats for the Grand Opera opening are selling in great numbers. The premium for first choice opening night was $250; second and third, $200. Phœa McAllister will render the dedicatory ode at the opening.

## NEW HAMPSHIRE.

### MANCHESTER.

Opera House (E. W. Harrington, manager): Edith Stanmore's comb. in Therese, March 26. The Madison Square Theatre co. in Esmeralda, 30th; good house and best of satisfaction.

Item: The advance sale for Margaret Mather is very large.

### PORTSMOUTH.

Music Hall: The Original Georgia Minstrels played March 30 and 31. About the same number in the audience as on the stage. Margaret Mather as Pauline in Lady of Lyons, 2d, was received by a very large and fashionable house, and accorded a flattering reception and frequent calls before the curtain. Her assumption was remarkable. An earnest effort is to be made to secure her reappearance at an early date. Frank I. Frayne, 19th.

## NEW JERSEY.

### TRENTON.

Taylor Opera House (John Taylor, manager): Anthony and Ellis' Uncle Tom's co. made feeble efforts to resuscitate this venerable drama March 26, 27 and 28. Only small audiences attended. It is rumored that this co. will soon disband, to which we heartily respond Amen. Frank I. Frayne 30th gave excellent satisfaction to a large house. The menagerie seemed to be the most attractive feature. J. Dowling and comb. 31st to large house and good satisfaction.

Grand Central Theatre (John Winter, manager): Business opened with a boom and continued good all week. New faces: Harry Woodson, Fields and Leslie, Maggie Bursel, Foreman and Meredith.

Items: John B. Doris' International and Adam Forepaugh's Aggregation are doing extensive billing against one another here. They show April 19 and May 7 respectively. The opera house will offer as a side-show to the great Forepaugh menagerie the famous Jersey Lily, who will capture the most ducats from the fair ones of Spain is to be decided on that date.

### JERSEY CITY.

Academy of Music (Theall and Williams, managers): March 26, 27, 28, Frank I. Frayne comb., in Mardo, a modern sensational, blood-and-thunder composition, introducing the Czar of Russia and cages of wild animals; top-heavy houses. San Francisco Minstrels, 30th. Backus disappeared after half the show, and Birch must have been "tired" (?). Good business. Coming: Black Flag.

Item: Frank Frayne's tame bear effectually cleared Proscenium A of its hangings, to the manifest delight of the "gods."

## NEW YORK.

### ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): March 31, Mary Anderson completed a week's engagement that was one of the most successful of the season. With the exception of the first and last nights, standing-room only was the rule, and the audiences were enthusiastic to a degree almost, if not quite, without precedent for Albanians. That there is a great improvement in the acting of this charming lady no one in justice can deny, although opinions may naturally differ as to the degree of excellence with which she imbues the varied roles in her repertoire. The supporting co. was weak, with the exception of J. B. Studley and R. L. Downing, the latter meeting with considerable favor for his earnest and manly acting. During the week in succession were produced Romeo and Juliet, Ingomar, Daughter of Roland, The Hunchback, Lady of Lyons, Pygmalion and Galatea and Fazio. Lester Wallack, in Rosedale and Ours, week of 2d.

Music Hall (George E. Oliver, manager): March 30 and 31, Elliott Barnes' Summer Boarders, by the Carroll and Frew co., was given before light houses. Mrs. Langtry, 4th, 5th.

Levantine Theatre (F. F. Levantine, manager): Business continues good. Following are announced for current week: The Jackley Wonders, Lizzie Hunter, Nellie Hague, Ross Sisters, Cardella and Roemer and others.

Item: On returning from New York last Saturday evening, Mrs. Leland was the recipient of a communication from prominent citizens and members of the Legislature, tendering her a complimentary benefit at whatever time she might choose to name, and expressing their satisfaction at the admirable manner in which the Leland has been conducted during the last and also the present season. In replying, Mrs. Leland named April 25 as the date, the bill to be announced hereafter.

### HARLEM.

Mount Morris Theatre (J. W. Hamilton, manager): M. B. Curtis, in Sam'l of Posen, opened Monday night to one or the largest audiences of the season. Samuel was himself, of course, and the attention of the whole audience centred on him. The support was first-class. Sam'l of Posen every night this week, and usual Saturday matinee. Next week Inez Rochelle will appear in Elliott Barnes' melodrama, Only a Farmer's Daughter.

Items: On Thursday, 12th, there will be given a grand extra matinee for the benefit of the Actor's Fund. The regular matinee prices will prevail. The attraction will be Only a Farmer's Daughter. Manager Hamilton gives the use of his theatre, gas, heat, etc., while the co., attachés, orchestra and all others volunteer their services. There should be a rousing house.—THE MIRROR representative is under obligations to Manager Hamilton for special favors.

### BUFFALO.

Academy of Music (Meech Brothers, managers): Goodwin and Thomas Black Flag co., last week, did an excellent business. The theatre was filled nightly from gallery to orchestra chairs. Emmet opened his second week's engagement this season on the 2d. Though he has transported Fritz to England this time, it seems to be as popular as ever. Corsican Brothers, 9th; Carrie Swain, 16th.

Wahle's Opera House (Emil Wahle, manager): Boyd's Arctic World Panorama, week of March 26, drew light houses, not warranting them remaining another week, as was intended. House vacant this week. Herne's Hearts of Oak, 9th, 10th and 11th.

The Adelphi (Joe Lang, manager): George Castle's Celebrities furnished a fair entertainment last week. Tony Denier's Pantomime co. opened 2d to the regulation full house.

### ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Evans, Bryant and Hoey's Meteors drew light houses March 26 and 27. Modjeska appeared to large and enthusiastic audiences 29th and 30th, presenting As You Like It and Camille. So much has been said of this lady's artistic work that anything I would write would be superfluous. But I cannot refrain from saying that in face and figure and dramatic ability she is second to no actress on the stage. Draper's U. T. C. 2d, week.

Grand Opera House (P. H. Lehnen, manager): The best variety entertainment that has visited us this season was Davene's comb., who held the boards the first half of the past week. The programme was replete with choice bits and the large audiences that were present enjoyed themselves to their fullest. Mrs. Langtry has been here, and we cannot say that she carried the city by storm. On March 30 she appeared as Julianna, in The Honeymoon; 31st, as Galetea (matinee), and Rosalind (evening). Large audiences were present, and to say that they were disappointed would not be encroaching upon the truth. As a beauty Mrs. Langtry cannot compare with several actresses we have in our mind. And viewing her in artistic light, she falls far below many who have interpreted the same characters upon our boards. In the role of Rosalind comparison with the magnificent rendition of that character by Modjeska would be odious, for one was grand and the other lamentably weak and insipid. Coming: Temple Quartette Concert co. 4th; Wyndham Comedy co. 6th and 7th; Buffalo Bill 9th and 10th; Herne's Hearts of Oak 12th, 13th and 14th.

Items: Herne's Hearts of Oak will devote the proceeds of the matinee performance 12th to the Actors' Fund. —Mrs. Langtry performed a charitable act at the railroad depot on the 30th, where she relieved the pressing want of a poor woman and child by providing her with an excellent dinner from her own private car, and headed a subscription for her benefit.—Maurice Barrymore, of the Modjeska co., was detained in Syracuse by illness. Several ticket speculators for the Langtry engagement were severely "left."

### SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Modjeska appeared March 26 and 27. Of the brilliancy of the audience and the amount of business done, I have already informed you by telegraph. On the two following nights the Hanlon Brothers' comb. These people at one time were frequent visitors to Syracuse, but many years have passed since then. At that time they were great favorites, and always drew immense audiences. On this occasion, however, the attendance was just medium. Their style of entertainment is much changed from that of years ago, but not in every respect. The coach accident and railway scene were given in realistic style, and I think these are by far the best mechanical effects ever seen here. Bertha Welby in One Woman's Life filled out the week. I was unable to attend the performance, but as the play is by Elliott Barnes, I can imagine what it is. The coming week is by long odds the most important of the theatrical season, as far as high-priced stars are concerned. No doubt houses will be crowded, but whether it pays the local management or not, is a grave question. On Monday Mrs. Langtry appears; Tuesday, Mary Anderson; Wednesday and Thursday, the Wyndham Comedy co.; Friday, Temple Quartette, of Boston, and Saturday, last, but by no means least, Buffalo Bill, supported by braves, squaws, donkeys, and Heaven knows what else

Grand Opera House (E. J. Matson, manager): Baird's New Orleans Minstrels occupied March 28 to a fair audience. This troupe, to my recollection, has never appeared here before. I noticed two really good features in the entertainment—Prince Pharaoh in contortion acts, and Charles W. Goodyear, comedian. Nothing announced for this week.

Items: Maurice Barrymore, who has been lying sick in this city since Tuesday last, is rapidly improving, and will rejoin his troupe early next week.—The new song, "My Uncle Isaac's Pipe," words and music by THE MIRROR correspondent, is becoming very popular in this part of the country.—Lotta will appear at Wieting Opera House, 16th and 17th.

### AUBURN.

Academy of Music (E. J. Matson, manager): J. P. Baird's Minstrels gave an excellent performance to a crowded house, March 27. Bertha Welby, in One Woman's Life, to a small but appreciative audience, 24th. Mary Anderson, 2d.

Opera House (A. Shimer, proprietor): March 28, Modjeska, as Rosalind, in As You Like It; full house; support poor.

### CANANDAIGUA.

McKechnie's Opera House (J. E. Powelson, manager): Fisk Jubilee Singers, March 27, had the largest house of the season. Esmeralda, 19th.

Items: Clifton Springs is building an opera house, expected to be finished some time in September.—Miss Bartlett, of Auburn, conducted the Peck Sisters' concert at Union Hill Hall, 26th, and in a manner which made her many friends. The solo singing of Grace Lines was much appreciated by the large audience.—William R. Barr, advance agent of Muldoon's Picnic, was in town 28th.

### ONEIDA.

Oneida Opera House (M. Cavana, manager): J. W. Baird's Mammoth Minstrels came March 29 to $300 house. Gave excellent satisfaction. Mr. Baird reports great financial success entire season. Buffalo Bill comes 6th.

### JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Dupree and Benedict's Minstrels, March 27, to large audience.

### OSWEGO.

Academy of Music (W. B. Phelps, manager): Coming—The Boston Temple Quartette, 5th, in concert; Robert McWade, 6th, in Rip; McGibeny Family, 10th, and Lotta, 14th.

### ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Matson's Muldoon Picnic co., under the management of E. B. Vosburg, played to a fair audience March 26. The hit of the evening was made by the Star Trio, consisting of Katherine Webster, E. B. Fritz and Joe Lyon. There was a dash, sparkle and neatness in all they did. Robert McWade, with fair support, gave satisfaction in Rip Van Winkle, 30th. Our people are clamoring for a good opera co. Iolanthe, Queen's Lace Handkerchief or a Merry War co. would have a big house here.

### BINGHAMTON.

Academy of Music (A. D. Turner, manager): Draper's Uncle Tom's Cabin, March 7, to small house.

### ELMIRA.

Opera House (W. E. Bardwell, manager): Robert McWade, in Rip Van Winkle, March 29, to good business. His acting and version of the play were much admired. Support amateurish and weak. Miss Rogers, who essayed a first old woman character, spoiled it by the usual error of making up too young, Lotta, 13th.

Items: Benjamin Bardwell has become very popular through proficiency and politeness in executing the duties of head usher.—Fay Templeton, in light opera, latter part of month.

### BATH.

Opera House (M. C. Purdy, manager): Matson's Muldoon's Picnic co., March 30, to a crowded house. Poorest show of the season. The only redeeming feature of the whole entertainment was the acting of Williams and Sullivan, and they left the co. here to fulfill engagements in New Orleans. Fisk Jubilee Singers, 13th and 14th.

### TROY.

Griswold Opera House (S. M. Hickey, manager): The White Slave, for six nights and matinee Saturday, drew large aud

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## MIRROR LETTER-LIST.

| | |
|---|---|
| Aveling, Henry (2) | McCullough, E. J. |
| Alexander, John E. | McDonald, Mr. |
| Atchison, Thos. | Morris, Frank |
| A. K. | Madigan, E. H. |
| Berry, W. S. | Morrison, Lewis |
| Bowers, Mrs. D. P. | Morris, Isador |
| Brignoli, Sig. | Morrissey, J. W. |
| Barrows, J. O. | Mocley, T. H. |
| Barrymore, Maurice | Moore, J. E. (2) |
| Barnes, Elliott | Morris, Clara |
| Bride, J. E. | Moreland, A. C. |
| Berger, F. G. (2) | Merrille, Vina |
| Barrett, Lawrence | Montegriffo, Sig. A. |
| Braham, Harry | Moore, Mabel |
| Bishop, C. B. (book) | Mason, Charles |
| Crozier, P. A. | Morris, J. R. |
| Crisp, Harry | Mackey, Jno. |
| Comstock, A. C. | Montfored, Prof. Frank |
| Clarke, Eugene | Nolan, Katie |
| Childs, Nat (3) | Owen, Walter |
| Colton, Harry | Owens, J. W. |
| Caufman, Alex. | Pindell, W. H |
| Carleton, W. | Partington, Sallie |
| Chapman, Amy | Post, Lilly |
| Callan, Joe | Paine, Adele |
| Chavoes, T. P. | Priest, Lizzie |
| Chase, D. H. | Phillips, Alf. S. |
| Chester, Kate | Padden, G. E. |
| De Vernon, Frank (tele.) | Reeves, Alex. (2) |
| Dairs, A. W. | Robinson, Bell |
| Durant, J. H. | Robison, Fred. |
| Douglas, Annie | Robertson, A. B. |
| Dyer, J. H. | Robbee, C. M. |
| Foster, Archie | Rosen, Madame |
| Farwell, C. L. | Recacoecha, Juan de |
| Frobisher, Prof. J. E. | Robb, J. H. |
| Forrester, Fannie | Rickaby, John |
| Goodwin, Miss Mira | Renard, Rachel |
| Grau, Robert | Ross, Willis |
| Guilford, D. C. | Schwab, F. A. |
| Gill, William | Stone, E. G. |
| Gunther, Archie | Stockton, Ella |
| Gaylor, Chas. | Strang, Wm. |
| Guy Family, Mgr. | Sylvester, Henrietta |
| Garrett, Lillie | Sargent, H. J. (2) |
| Gaunt, Edward | Stevens, James |
| Giroux, Louise | Simpson, A. L. |
| Gorman, J. F. (2) | Stevens, E. A. (4) |
| Guinness, Chas. M. (3) | Strakosch, Maurice |
| Goodwin, Mary W. | Sydney, Geo. S. |
| Guy, Geo. S. | Stroffen, F. D. |
| Gardiner, E. M. | Smith, E. P. |
| Hailey, Richard | Stark, Frank |
| Henry, Hi | Shimer, N. B. |
| Haydes, W. R. | Thompson, Charlotte |
| Hanlon-Lees | Thomson, Marion |
| Hall, Pauline (2) | Thornton, Chas. |
| H. L. B. | Tillotson, J. K. (2) |
| Hutchings, Frank M. | Thorne, Mrs. C. R. |
| Howe, J. S. | Trimble, Miss |
| Hamilton, Florence | Verona, Saidee |
| Hunter, Adelaide | Verne, Buela |
| Hadley, Lillie | Venn, Miss |
| Howitt, Belle | Victor, Lester |
| Hermann, H. | Van Oesten, Robert |
| Ingle, Lizzie | Woodhull, H. S. |
| Joslin, Alvin | Williams, Gus (3) |
| Jefferson, Joseph | Waldro, Lizzie |
| Johnson, Jennie | Williams, J. H. |
| Jackson, Theodore | Woweys, Rose |
| Johnson, G. W. | Warde, F. B. (2) |
| J. K. Emmet's Fritz comb. | Wheeler, May |
| Jack, Miss Annie | Woffington, Peg |
| Keeter, Geo. W. | Watson, S. B. |
| Karrington, Frank | Wingfield, John |
| King, Bessie | West, Robt. |
| Kennedy, M. A. | Wilson, Francis |
| Kelly, W. W. | Welby, Bertha |
| Luer, Frederick | Washbourne, Mary |
| Lemburg, Prof Louis | Waldron, A. |
| Leatherlips, Lady | Wodiska, Edward |
| Legion of Honor | Young, Miss Mary |

**** The New York Mirror has the Largest Dramatic Circulation in America.*

## A Red-Letter Number.

The issue of THE MIRROR to be published on Thursday, April 26, will be a notable one in many respects. Realizing the great importance of the mammoth Dramatic Festival in Cincinnati the week following, we have concluded to make the paper printed on the date mentioned a special Dramatic Festival Number. It will be enlarged to a number of pages sufficient to contain the vast quantity of extra reading matter and illustrations now being prepared. Besides the regular critical, editorial, provincial, telegraphic, local, and other departments (which are to suffer no curtailment), the contents will include a history of Shakespeare's life and times; interesting data concerning his plays and their earliest performances; sketches and pictures of all the principal Shakespearean actors from the time of Richard Burbage to the present day; original articles and essays on Hamlet, Julius Cæsar, Romeo and Juliet, Othello, and the other plays which will be represented during the Festival, from the pens of the ablest contemporary critics; an account of a recent visit to Stratford-on-Avon, with illustrations of the house, tomb and relics of the divine poet; a sketch and picture of James Sheridan Knowles, whose play, The Hunchback, will be given at Cincinnati; biographies of John McCullough, Lawrence Barrett, James E. Murdoch, N. C. Goodwin, John A. Ellsler, Mary Anderson, Miss Rhea and Clara Morris—the stars of the Festival—and full-page portraits of them, together with many other features, too numerous to set forth, which will add to the attractiveness of this special number.

Two distinct editions will be published—one for general sale and one for sale in Cincinnati alone. The latter will contain, besides all that we have mentioned, a supplement, which will be a complete and reliable guide to the Festival, showing by means of diagrams the location of seats in Music Hall; the official casts of characters; regulations of the executive committee; brief synopses of the various plays; list of hotels and boarding-houses; in fact, a digest of all the information that is essential to every visitor. The Cincinnati edition will be sold by dealers and newsboys during the entire week of April 30-May 5. Thousands of people will attend the series of dramatic representations from every section of the country, and by means of our Festival Number they will secure the cheapest, largest and best collection of pertinent reading matter that it is possible to issue. Our readers elsewhere will receive the general edition, which will supply them not only with the full complement of matter that makes up an ordinary number, but a splendid memento of the great event in Cincinnati as well.

Notwithstanding the increased size of the Festival Number and the expense incurred by its publication, its price will, as usual, be Ten Cents. A large quantity will be printed—fifteen thousand for Cincinnati alone—and the advantage of advertising in a medium which will circulate so widely will be recognized not only by our professional patrons, but also by general advertisers. Advertisements will be received for the Festival Number up to Monday, April 23. The rate is fifteen cents per line, which includes insertions in both editions. Fuller particulars of the contents will be given later.

## Adaptation and Translation.

There is much difference between adapting a piece to our language from a foreign tongue; and translating a piece from a foreign tongue into our language. The one is the work of an artist, the other that of a mechanic. A skilful adapter takes the skeleton of a subject and clothes it anew with flesh and blood, reserving only such muscles and nerves as may be appropriate to its new habitat, just as nature retains, in its changeful forms, those peculiarities of structure that are serviceable to the creature undergoing evolution, but eliminates those that have become superfluous and needless.

Let us examine the ordinary process of "adapting" a play "from the French." First, the scene is rudely shifted from its natural location, and a domestic interior, frequently utterly at variance with the spirit of the drama that takes place therein, is shown to the public. Then the text is *literally* translated for the most into very bad English, because a prevailing superstition among managers is that a French play must be translated by a Frenchman, they forgetting the very simple fact that, while many can read in a foreign tongue but few can write in one, so that it is better to have your work done by one who is native to the language in which it is to be enacted than by one who is a stranger to it.

Tom Robertson's very clever renderings of various French and German comedies are instances of *adaptation*, as distinguished from *translation*, worthy to be held up as models. Some of Boucicault's—such as Arrah-na-Pogue—are likewise to be commended. Yet Robertson lets the cat out of the bag sometimes, as in Ours, when he makes the Sergeant talk of a "simple," meaning a "private" soldier. And Boucicault in Vice Versa, in which the very thin lacquer with which the translator tries to smooth over the unsavory relationship between Count Popoff and Mrs. Peach, fails to keep the fact that the lady is simply a *dame du demi-monde*, and the Count's mistress to boot, from the penetrating eye of the public. In Arrah-na-Pogue the original scene was in Brittany, a Celtic province closely allied in manners and feelings to Ireland, so that the adapter's task was made light. In Vice Versa, the scene being eminently Parisian, and Parisian of the Palais Royal at that, it was no easy thing to give it a wholesome English flavor. Mrs. Peach remains a *cocotte* spite of Boucicault's detergent drops warranted to remove all stains—even those on a lady's reputation.

The transfer of a play modelled on a French idea, to our Anglo-Saxon notions, is no idle task, but demands, first—a complete and thorough knowledge of both languages—that in which it was written and that to which it must be translated, and also the rare power of "Putting yourself in his place," for by self-transfusion only can the true meaning of the author be rendered into a strange vehicle without distortion or mutilation. It took a miracle to turn water into wine. It needs almost another to change French wine into English stout or American bourbon.

## How They "Fix" the Press.

Our Usher recently printed the remarks of a well-known advance agent, from which it appeared that favorable notices are obtained from the critics of certain out-of-town papers by the wholesale expenditure of money for small favors. "The Press," said he, "has to be whiskyed and cigared." These admissions, or confessions, have awakened the wrath of the Detroit *Free Press*, over whose dramatic column a very clever and thoroughly honest writer presides. It reproduces a portion of the agent's conversation, and then proceeds as follows:

THE MIRROR should disclose the identity of the fellow whose rot it prints. In the first place, he slanders every manager who ever employed him. Managers do not require impossibilities of their agents, and if there is any class of men connected with the business of theatricals who are well paid it is the class to which the slanderer under discussion belongs. He is probably one of those fellows who obtain passes from railroad agents and then charge up fare to their managers; who conspire with job printers to secure for their own pockets a percentage of the money paid by their managers for printing, and who "whisky and cigar" themselves under pretense of laying out money for "the show," and draw it back on their expense account. That is the kind of "live advance man" who would be likely to give utterance to such as that which is quoted by THE MIRROR. No reputable or capable agent finds any need to buy whisky and cigars for "the press," and no writer who can be bought at all is worth buying at any price—a fact that is known to every truly "live advance man" in the business. If so sincere a journal as THE MIRROR is will give place to such vaporings, it ought not, as a friend of the managers and of its own profession, to do it anonymously. Besides, it should be made known who are those representatives of "the press" whom this fellow consorts with and buys for whisky and cigars. Managers should know who they are with a view to saving money through the means of wholesale rates.

We cannot conscientiously disclose the name of the agent, even to oblige our highly esteemed contemporary. His statements were published in order to call attention to an abuse which needs ventilating and remedying. Our assurance that he is piloting one of the best-known and most profitable combinations on the road, and that he enjoys an excellent reputation among managers and newspaper men, should satisfy the curiosity of the *Free Press*, with whose dramatic editor we know he is personally acquainted. If we made known his identity, the advance man would not only run the risk of being dismissed from his present more or less lucrative situation, but would in all probability incur the virtuous anger of the critics-at-large, thereby losing the better part of his stock in trade—their favor. It is not necessary on the grounds of honor and courtesy that the name of our informant shall be given under the circumstances. He charged the form of petty corruption not on an individual, but on a class.

Since the agent's *expose* appeared we have received corroboratory evidence of what he said from several men engaged in the same occupation, both by letter and verbally. On Monday an advance man of excellent standing, and whose veracity we do not question, told us that he had not only found the plan of standing "treat" with out-of-town newspaper writers efficacious in procuring good notices for his attraction, but that now and then he was able to offer a more substantial emolument with profitable results. He told us that a few months ago he secured the lasting friendship of the leading daily journal of the Southern coast States by taking its critic from his office to a clothier's and buying him a stylish and serviceable Winter overcoat. With that garment on his back the critic visited the theatre, and of course wrote a lot of valuable gush about the agent's show.

Two of the letters called forth by the remarks that caused this ripple will suffice to explain the tenor of all we have received. The first is from a man with whom many of our professional readers are acquainted, and for whose probity we can vouch:

NEW YORK, March 29, 1883.

*Editor New York Mirror:*

I noticed in a recent issue of your paper an article to the effect that some agent had complained that his salary would not permit him to buy whiskey, etc. for critics on the press of the country. On the face of it this assertion looks like a very bold thrust at the honesty of a set of men who aid an agent very much in making his attraction well known; but on closer investigation there is much truth in what the agent said.

I have been one of the "mighty advance guard" for several seasons, and I am glad to say that I have given satisfaction to my employers. Still, on a salary of $7 per day, and an actual living expense of less than $3, I find that after working hard for forty weeks I am no richer than when the season began. My liquors, cigars and extra meals take what is left, and most of these things are consumed by newspaper men. It is true that I spend the money of my own volition; but it is with the purpose of making friends of the boys of the press, that through that friendship they will give more and better notices and my employers will appreciate my services the more. In the places where I spend the money I am most successful in getting newspaper notices ahead of the company, and as a consequence I have spent all of my salary heretofore and expect to do pretty much the same hereafter.

I do not mean to say that I could make any sort of bargain with any critic by which he would give me these notices; but I spend my money freely, gain his good will, and he gives the notices for friendship or because I am "a good fellow." On the other hand, if I were to go ahead of a comparatively unknown attraction, and were to spend no money and not make myself sociable, I would be a failure so far as the press were concerned. This is no reflection on the press, but is simply stating that you make a friend of the critic by treating him like a friend, and he gives you notices for the sake of your friendship which the tender in money of your whole salary would not secure.

Three years ago I went to Boston (my first visit) with an attraction that would play its first night in that city. I spent in one week over $200 in various ways with the newspaper men, and had the satisfaction of getting nearly ten times the actual newspaper notice that an old agent with one of the best and widest known attractions in the country did. He spent no money at all. I did not buy a line nor a word in Boston; but I made myself liked by nearly every critic in the city, and out of pure friendship I attained the object I sought. I have the highest regard and respect for the critics of Boston, and would not dare offer to bribe one of them; for I could not afford to lose their friendship and kindly feeling. I have been to Boston since, shall go again, and I always look forward to my visits there as among the pleasantest of the year.

The trouble is all in the fact that managers will not allow agents enough money for expense accounts, and the result is the agent spends his own salary in trying to do his duty. Simply this and nothing more." Pardon me for trespassing on your time and space, and believe me a conscientious but poverty-stricken

ADVANCE AGENT.

Here are facts that speak for themselves. "Advance Agent" naively denies that he bribed the Boston critics; but he "made himself liked" by spending $200 on their stomachs, and by means of this "pure friendship" obtained his object, viz.: the agreeable attentions of the Boston newspapers. Friendship thus easily obtained for considerations of the most trifling nature is not much worse than actual bribery. Mark that the tried attraction with an old agent in charge—who spent no money—received ten times less space in notices than the unknown show with the agent who invested $200. Remember, this was in Boston, the reputed home of literary honesty and captious culture!

Another communication from an old advance agent reveals still more startling facts:

*Editor New York Mirror:*

SIR:—I have seen a statement in your columns to the effect that some advance men could get favorable notices from the press while others could not; also that it was needful that money should be spent for that purpose. I have read likewise indignant denials in out-of-town papers. Now, as I have had many years experience in managing and steering companies, both operatic and dramatic, dating from *ante-bellum* times and extending over the whole English-speaking world, I beg to say that, setting bribery and corruption aside, as indeed there is little or none of such in vogue, a smooth tongue and a timely cigar will do wonders in propitiating a critic, and that a man who impresses a journalist as being an honest, whole-souled fellow who can be trusted not to abuse the confidence reposed in his honor, will be frequently permitted to write the notices himself, which, for my own part, I can say that I have done in America, England, Australia and India with advantage to myself and sparing of pains to work-worn reporters, and no harm done either.

I remain, yours respectfully, VIATOR.

This agent not only conciliates the press, but writes his own criticisms into the bargain. If such a state of things grows, the provincial critics will find their legitimate occupation gone; nothing will be left them but to turn *avants couriers*. The qualifications for doing work ahead will then include the ability to write effulgent *critiques* of their combinations.

Our esteemed Detroit contemporary will now perhaps perceive that reputable agents find it necessary to buy whisky and cigars for the "press." Of course they can refuse to do this; but they will then be unsuccessful as well as reputable, for the average manager has no use for a man who cannot conciliate the newspapers. The value of an agent depends upon the amount of space he can get for his attraction, and the amount of space depends upon the amount of money he lays out on drinks and cigars for the critics.

## Personal.

DAVENPORT.—Fanny Davenport will be here in a short time. She will sail for New York about the middle of the month.

LEWIS.—Constance Lewis has recovered her health.

GOSSIN.—Leslie Gossin is looking about for a manager to produce his melodrama.

NORTON.—Mr. and Mrs. John W. Norton (Emma Stockman) sail for Europe early in June.

FARRELL.—Frank Farrell is located in New York. His headquarters are the Madison Square.

PRICE.—E. D. Price goes with McCullough next season, having been re-engaged as business agent.

DORNEY.—Richard Dorney has been re-engaged as business manager for Augustin Daly next season.

BARRYMORE.—Maurice Barrymore lay ill in Syracuse all of last week. He will rejoin Modjeska in a few days.

CAMPBELL.—Bartley Campbell will sail for Europe in May. He was elected President of the Stuyvesant Club last Sunday night. Osmond Tearle's duties rendered it necessary that he should resign from the position.

MORRISON.—Lewis Morrison will play a brief Summer season in Chicago with a company of his own selection.

BARRETT.—A St. Louis artist has finished a crayon portrait of Barrett which is to adorn the Elks' lodge-room in that city.

RUSSELL.—In the Princess of Trebizonde, which will be done at the Casino shortly, Lillian Russell will appear as the Prince.

BROOKS.—Joseph Brooks returned on Monday from Richmond, Va., where he had been on a short visit to relatives and friends.

STUYVESANT.—The Stuyvesants' dinner on Sunday night was a pronounced success. Monthly dinners will be given hereafter.

VAN HUYCK.—Sara Van Huyck, who is in Paris, has been taken up by Jenny Lind, who has offered to personally direct her studies.

CLAYBURGH.—Edward Clayburgh has purchased Chauncey Pulsifer's interest in the Lillian Spencer company, and assumes all liabilities.

EDGAR.—George Edgar will attend the Cincinnati Dramatic Festival to take points. He will probably purchase some of the costumes used there.

HUNT.—Julia A. Hunt has tempered her ambition to the smaller towns, and is now doing nicely with Florinel in the blue grass region of Kentucky.

AMATEUR.—The amateur Patience company will occupy the Casino next week. On Tuesday, the 17th inst., McCaull's company will appear in The Sorcerer.

HARRISON.—Maude Harrison will probably not be a member of the Union Square company next season. She is looking for an engagement as leading lady.

COOPER.—Peter Cooper, who died yesterday, although never a patron of the theatres, was an enthusiastic organizer of popular entertainments of the lyceum order.

STETSON.—John Stetson contemplates a visit to San Francisco this Spring, with a view of gobbling up a theatre there. It is said that he will make the Bush Street his objective point.

HAWORTH.—Joseph Haworth has received an offer to play Louis and Fabien in The Corsican Brothers at the Boston Globe for two weeks, beginning April 30. He will sail to Europe after that.

TEMPLETON.—Fay Templeton is ill with erysipelas at the Brunswick Hotel, Detroit. The company were compelled to leave town without her, as she will be obliged to keep to her room for a week.

BYRON.—Oliver Doud Byron is building a new Queen Anne cottage at Monmouth Beach. It is to cost $8,000. A stable is to be erected on the premises also, which will incur an expenditure of $3,000.

GRAHAM.—Annie Graham, who is playing Mercedes in Monte Cristo, is receiving notices from the press for a very artistic performance. In Brooklyn, last week, she received double encores at the end of the fourth act.

MCCULLOUGH.—John McCullough, after his two weeks' engagement at Niblo's, goes to Brooklyn for a week, which will close his season. Mr. McCullough and his company then go to Cincinnati for the Festival there.

ANDERSON.—Monday night Mary Anderson begins a two weeks' engagement at the Grand Opera House, which will be her last appearance in this city prior to her departure for England, where she will remain all next season.

MARTINOT.—On our first page is an excellent portrait of Sadie Martinot, who has already made herself a favorite by her exquisite acting in Vice Versa at the Star. The part of Mrs. Peach was written for her by Boucicault.

KLAW.—Edwin Price has engaged Hart Klaw for the business management of Fanny Davenport's Fedora season, and he will enter upon his duties August 1. Mr. Klaw closes with the Madison Square about the middle of June, and parts peacefully with the Frohmans, who express the hope that some day he and they may connect again.

LELAND.—The law-makers at Albany, appreciating the good judgment with which Mrs. Charles E. Leland has catered to their more or less refined tastes in the way of amusements, have tendered the manageress a complimentary benefit, which will take place April 25. "Prominent citizens" figure as lesser lights in the testimonial, which, by the way, is well deserved.

SHAW.—Charles A. Shaw, the popular manager of the Detroit Opera House, has been in the city for several days past, booking attractions for next season. He reports that the present has been one of the best seasons in the history of the house, that Detroit is fast making its way to a front rank in theatrical matters, and that many attractions are booking for a full week next season.

OFFICERS.—The Theatrical Mechanics' Association has elected the following officers to serve during the ensuing year: President, John Muro; Vice-President, James McCurdy; Treasurer, William Sperker; Secretaries, James Garbit and George Axley, and Trustees, John McConnaughey, Charles Buscall and Benjamin F. Forman. The Association is made up of the stage hands of the various theatres of this city and Brooklyn, and the object is to care for the sick and distressed of its members, to bury the deceased and to care for its widows and orphans. A snug sum is now in the treasury, and only a few names are on the relief list.

## The Usher.

*In Ushering*
*Mend him who can! The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Before Billy Elton sails for England in June he is to have a benefit. Lester Wallack has tendered the Star Theatre and all the comedian's fellow-members have volunteered. Although I have heard what the bill will be, I shall not make it public now. It will certainly awaken the liveliest interest, and, independent of the popularity of the beneficiary, it is sure to draw a big crowd. As the performance is not to take place until May, it is best that curiosity should not be satisfied too far in advance.

* * *

Elton deserves his benefit, if any actor ever did. Since he made his first American appearance, now nearly three years ago, his record has been an enviable one. To my positive knowledge Billy has never disappointed the public or his manager—a rare virtue among ye players nowadays. He has always attended strictly to business and kept a firm grip on the stock of modesty that he fetched over from London with him. There is not a more reliable actor on my list of professional acquaintances—and it's not a short list either. He has managed to escape failure every time, and has scored several pronounced successes. John Hollingshead, of the London Gaiety, has engaged him for three years, and it is unlikely that we will have another chance of seeing him, after his departure, on this side of the pond. I hope that the friends and admirers of a faithful, capable actor will embrace the opportunity afforded by the forthcoming benefit to substantially attest their good-will.

* * *

There is a good deal of queer newspaper editing done in this city. I have a specimen of it before me in the pages of a certain dramatic contemporary. They contain two notices of Capoul, which I will place in parallel order, so that their full import may the better be grasped:

M. Capoul has really nothing left of his voice. From a fortunately scarcely audible, most disagreeable falsetto he goes into a hoarse most painful fortissimo, the bad effect of which is aggravated by being woefully sung out of tune. His acting is tediously effusive in the long run; such gush is cloying, if not nauseating.

M. Capoul reigned with accustomed power over his auditors. Capoul is not as dead as some critical Dudes represent.

I shouldn't be surprised to hear of a row in that news aper office. The man who wrote the left-hand notice must be one of the "critical Dudes" to whom the right-hand paragrapher alludes with such keen sarcarsm. It must be delightful to be colaborers on the staff of a paper where every man has a right to express his own opinions freely.

* * *

I hear that the performance of Virginius at Niblo's next Wednesday night will be made memorable by the assistance of a number of distinguished club men, who have arranged to appear on that occasion only as the Roman mob. In point of intelligence the Meiningen supes aren't a circumstance to the *haut ton* that will don tights and tunics on Wednesday. Lawyers, doctors, journalists and merchants are included among the volunteers. With such a talented rabble at his heels, McCullough must look well to his laurels.

* * *

The arrangements for the public rehearsal of The Passion last Friday night were abominable. Invitations were sent out broadcast, and the number invited was three times as large as the capacity of Salmi's "Temple." Those guests who went early managed to crowd in; but the hundreds that put in an appearance at the hour when the show was announced to begin, found the doors guarded by the police and ingress barred. Of course, as they all held letters of invitation, they could not understand why admission was denied them. When the truth was noised around, and the throng realized that Salmi had asked three times as many to be present as could be squeezed inside the auditorium, there was loud wailing and gnashing of teeth. Many people had come a long distance. The numerous Chatham street contingent was especially enraged, calling upon Moses and Aaron to witness that they had been deprived of their just rights. "S'elp me, my tear," said one profusely jeweled citizen to his better half, "I haf spend my car-fare for nuttings. Dis ish a dam fraud, my tear; ve vill haf to valk home."

* * *

Several newspaper men were unable to obtain entrance. One chap in a big cape—who I took from his accent to be a *Staats-Zeitung* reporter—rushed wildly about from the front to the back door, pleading to get in. I suppose he had visions of an infuriated city editor who would not understand his inability to get a good story of the Passion rehearsal.

## Morse's Play.

After weary delays and many rebuffs, Salmi Morse got a hearing for his Passion Play last Friday night. The performance was announced as a private rehearsal and hundreds of invitations were sent out. When the first tableau was over the audience realized that a great hue and cry had been raised about nothing at all. The game wasn't worth the powder spent in suppressing it. A more disappointing exhibition it would be difficult to imagine.

As a literary composition the value of Mr. Morse's play is simply *nil*. Morse poses as a modern Milton. His play is the veriest fustian. It is neither dramatic nor poetic, and is filled with illiteracies that shorked the ear of him who expected to find a scholarly, if not an effective work. Morse is imitative to a great degree, and he has attempted to tell the story of Christ's life on earth in the style of the author of "Paradise Lost." He gives grandiloquence for grandeur and bombast for poetic feeling. Artificiality and loud pretense are the distinctive traits of his endeavor. Without the advertising it has received from the Mayor, the courts and the press, the Passion Play would, in all probability, die an easy death in one week, or less. It has no inherent merit. As a series of tableaux the affair is more successful, and the spectacular features alone kept many in the audience from giving up the business of sitting it through as a tiresome job and leaving their seats for home. The music, too, is in places beautiful and generally characteristic. Under the experienced *baton* of Director Lyster, it received good treatment from the large and well-drilled orchestra.

Viewed as a religious matter, the Passion is blasphemous and sacrilegious. It cannot be otherwise, for the representation of a divine being, who is reverenced and worshipped throughout the vast world of Christendom, by a mortal; to simulate by theatric aids his presence, and to move him through that panorama of persecution, suffering and final death which Christians regard with sacred awe, is not only repugnant, but absolutely appalling. Religious liberty is one thing and sacrilegious license another. The belief of every class should be protected. The belief of Christians should enjoy immunity from the exhibition of the Son of their God in character on the public stage, and for a purpose that it is foolish to deny is monetary gain. There is no article in the Constitution of the United States which says that a large class of our citizens may be shocked and insulted by such a speculation.

On Tuesday the Passion was to be represented for the benefit of the French Orphan Asylum; but after the audience had assembled an injunction was served at the instance of the Society for the Reformation of Juvenile Delinquents, and all further performances will be postponed until the argument on this interference is heard next Wednesday.

## A Phenomenal Cast.

A reporter was in the office of a certain theatrical firm one day last week when new plays were under discussion, and a gentleman present remarked that he had had submitted to him, a few days previously, an historical melodramatic play, in five acts and nine tableaux, to which he had given a phenomenal cast. If he could procure *all* of the talent he desired, he would produce it at an early date. The play is called The Patriots and the proposed cast is as follows:

| | |
|---|---|
| George Washington | Ernest Stanley |
| Benjamin Franklin | John R. Rogers |
| Lord Lionel Raleigh Cecil | Daniel Frohman |
| Stephen Ashwall | Joseph Brooks |
| Chevalier Henri de Vandrieul | Frank Curtis |
| Sir Richard Cornwallis | J. W. Collier |
| Sir Robert Hartley | John Stetson |
| Sir Edward Clinton | Wesley Sisson |
| Sir Cornelius Halgrave | Frank Evans |
| Commodore Howe | Dr. Hamilton Griffin |
| The English Constable | Osmond Tearle |
| Quaker Eadie | Louis Aldrich |
| O'Keene | John Rickaby |
| Harris | Frank Maeder |
| Moscove | Charles Frohman |
| Bob Uphill | John M. Burke |
| Tom Burnett | Fred Stinson |
| A Midshipman | Robert Fulford |
| Dick | S. M. Hickey |
| A Secretary of the Staff | Sheldon Bateman |
| A Sergeant-at-Arms | Charles Abbott |
| Officers of the English Revenue | Bartley Campbell, Archie Gunter, Fred Marsden |
| A Sentinel of the American Camp | Zeke Chamberlain |
| A French Sailor | Dion Boucicault |
| A French Officer | Anna E. Dickinson |
| Ruth Moore, Countess Cecil | George Parkes |
| Mistress Andrews | Oscar Arfwedson |
| Mary Mark Ellis | Eben Plympton |
| Dahn | Frank Roche |
| Mistress Noella | Ella Wesner |
| Maude Eadie | Alma Stanley |
| Effie O'Keene | Frank Bangs |
| Hughella | Victor Capoul |
| Tessy | Giovanni Perugini |
| Little Sukey | S. Miller Kent |

Three hundred supers and ballet. Tableaux of England, Rhode Island and the Atlantic Ocean.

Souvenirs in the shape of hatchets and small kites will be given at each performance.

## The End of Booth's.

A MIRROR reporter called on James D. Fish at his office in the Marine Bank, on Wall street, Wednesday, and asked him for particulars regarding the future of the theatre. In reply Mr. Fish said: "I bought the property as an investment, and if I could make it pay as a theatre I would prefer that it should remain one; but the trouble is that I cannot rent it for enough to make it pay me and at the same time make the figure low enough to pay the lessee. I had a very pleasant talk with Mr. Barrett, recently, regarding it, and he understands the matter thoroughly; and although he wanted to, he could not see his way clear to take it. The building will be altered immediately after the first of May. I will take some of the doors, chandeliers, statuary and other properties for my own use. Mr. Oliver Ames, the present Lieut.-Governor of Massachusetts, and one of the former owners of the building, wants a souvenir of the place, and has selected a kettle-drum; the other I shall keep; and after giving a few things to friends, and when Mr. Stetson removes what belongs to him, the balance will be sold, either at private or public sale. I have had several good offers for leases of the property after the changes are made, including one from Ehrich and one from McCreery, but nothing has been settled yet as to who will have it. You can say, however, that there is at present no chance of its remaining a theatre."

## Burgess' Success.

A reporter of THE MIRROR met Neil Burgess yesterday, and held a brief conversation with him about the success of Vim, his latest venture.

"We jumped into New York at short notice," said the comedian. "I did not know I could get the Bijou until a few days before we opened. Notwithstanding the haste in which we got Vim ready, it caught on undeniably, and we've been turning money away."

"How did you hit on your patent invention for the running horse-effect?"

"I saw no reason why the treadmill principle shouldn't work for the purpose, and patented the concern for stage application. The only objection was, as it first stood, that the treadmill would have to be elevated at one end, therefore inclined and destructive of the illusion I intended to create. One day I saw a man who had a horse at work in a treadmill, sawing wood, near the railroad station at a little country town. I gave him two dollars to experiment with his machine, and found that by levelling the mill the thing would work just the same. So I have applied it with the screen you have seen. I shall play all Summer at Tony Pastor's, and advertise the show like Barnum's Circus. I intend to give a morning performance for Barnum's people. I'll bet they never saw such a ring show in their lives as I'll give them."

## Actors' Fund Points.

Since the Actors' Fund began operations over three hundred persons have received monetary aid, and the amount distributed each month has been from $700 to $1,000. Subscription papers around stage doors and dressing-rooms are seldom heard of, and special benefits for particular persons have been entirely done away with.

After considerable work the Executive Committee have prevailed on P. T. Barnum and his partners to give a special morning performance next Thursday at ten o'clock, the entire proceeds of which will go to swelling the sum total of the good work of the day. This entertainment will not interfere with those of the regular theatres, nor will it hurt the usual afternoon entertainment of "the greatest show on earth." During this performance one of the first exhibitions of the grand hippodrome will be given, and the whole gives promise of being unusually interesting. It is a triumph for the committee to enlist this aid, and no doubt it will be a great help to the Fund.

Mary Anderson has decided to give a performance at the Grand Opera House, playing Romeo and Juliet, and as Miss Anderson is a favorite with the patrons of the Grand, the receipts of her performance will no doubt be among the largest in the city. Miss Anderson wanted to postpone the date of her performance and give one jointly with John McCullough; but as the latter artist has decided to give his time and talents for a performance at Niblo's, when he will present Virginius, Miss Anderson has decided to give her performance on the regular day.

John Stetson will not give a performance at Booth's on April 12, but will organize a special entertainment for the last night of that house as a theatre, or else give one during the Salvini-Morris engagement. The first idea is probably the best, as sentiment alone would make it a success. Many actors would volunteer their services for the last night of such a theatre, and the public would crowd the house to bid farewell to it; besides, the object for which the performance would be given would draw many who had already attended other performances for the same purpose.

The English actors will do their part, the Wyndham company giving one of their best performances, Brighton, at the Union Square. The play is by an American, and will be acted by visiting English artists.

The fourth matinee of The Muddy Day will be given by Harrigan and Hart at the Comique, and if the theatre were double its size it is safe to say it would be crowded.

The first matinee of A Russian Honeymoon will be given at the Madison Square, and outside of the great draught of the theatre and the worthy object of the performance, there is interest felt in the result of this departure from the regular style of performance at the Square, and a packed house is almost sure to be the result.

At the Bijou Opera House Neil Burgess will present his laughable performance of Vim, while Willie Edouin will satirize hotels with A Bunch of Keys at the San Francisco Minstrel Hall.

Wallack will devote the proceeds of the special matinees at both his theatres to the cause. At the new house The Silver King and at the Star Vice Versa will constitute the bills, and as both have strong drawing powers, the net result of the day at these houses is sure to be a handsome one.

Nat Salsbury and his jolly Troubadours will illustrate Greenroom Fun at the Standard, and the performance will be their first matinee.

Tony Pastor will give his vaudeville entertainment, which will be of especial interest to many of his particular patrons.

All of the Brooklyn theatres will keep "open house," and the outlook is encouraging for large receipts.

The Executive Committee are at work at the circus companies of the country and trying to get them to devote some of their receipts to the Fund, and at present it looks as if their efforts will meet with success.

At Hickey's Cosmopolitan Theatre a performance will be given of Bartley Campbell's White Slave, and no doubt up-town well-wishers of the charity will fill the house to overflowing.

On Tuesday evening the Boston managers held a meeting to perfect arrangements for the joint Actors' Fund benefit. Eugene Tompkins was elected president, C. Burnham secretary, and I. B. Rich treasurer. George Tyler, E. R. Bryan and Harry McGlennon are the advertising committee. It is a rule with the Museum management not to allow the company to appear at other benefits than for members thereof. Messrs. Kimball and Field will make personal contributions to the Fund.

# TELEGRAPHIC NEWS.

## Flashed to Us from Everywhere.

### Wallack Out of Town.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, April 5.—At the Leland Lester Wallack began a week's engagement on Monday night to a light house. Rosedale was given, and was repeated on Tuesday night before a large house.

Buffalo Bill opened at Music Hall on Monday night to the usual quota of border-drama admirers. Langtry comes Wednesday and Thursday, and advance sale is large.

### The Nutmeg State.

[BY TELEGRAPH TO THE MIRROR.]

NEW HAVEN, Ct., April 4.—John A. Stevens opened at Carll's Monday in Passion's Slave to a good house. The play and company are both unusually strong, and gave great satisfaction. Unknown was put on Tuesday. Henrietta Beebe appeared in concert last night.

### Shaun Rhue.

[BY TELEGRAPH TO THE MIRROR.]

HARTFORD, April 4.—Joseph Murphy appeared in Shaun Rhue at Roberts' Opera House on Monday night. The audience was not as large as it would have been but for a local election. The audience was very enthusiastic, Mr. Murphy being called before the curtain several times. Adele Waters, as Kate Donavan, was very graceful and acted nicely.

### Janauschek's Zillah.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, April 5.—The great Bohemian tragedienne opened a brief engagement at the Providence Opera House on Monday night, appearing in her new play, Zillah, for the first time in this city. She had a fair house, considering the excitement over the approaching election.

The Barlow-Wilson Minstrels opened at Low's last night to a good house. Their engagement closes to-night.

### A Gala Night.

[BY TELEGRAPH TO THE MIRROR.]

MINNEAPOLIS, April 4.—The new Grand Opera House was opened in grand style on Tuesday night. The fashion of the city turned out; there was a large audience, and the programme was gone through without a hitch. An orchestra of thirty pieces, under the baton of Max Maretzek, played the opening number on the programme. The chorus of two hundred voices was the largest ever heard in concert here. Mlle. Marie Litta sang the Mad scene from Lucia, with flute accompaniment, and carried the audience by storm. The Amherst College Glee Club sang eleven rollicking college songs in response to repeated encores. The furore they created will not soon be forgotten.

### The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, April 4.—All places of amusement opened in a booming manner on Monday night. The Rankins had a good house at the Opera House, as also had Charlotte Thompson at Library Hall and Leavitt's Specialty company at the Academy. The Musical Festival opened under very auspicious circumstances, and Madame Nilsson was enthusiastically welcomed back to the Smoky City. The Festival is being held in the Fourth Avenue Baptist Church, one of the largest buildings in the city. A large stage has been erected therein, and a number of extra seats have been placed.

Jay Rial's U. T. party was in town 1st, taking a rest from the laborious duty of one-night stands. Harry Ellsler and Manager W. W. Kelly are having a regular rough-and-tumble newspaper fight over the possession of prominent bill-boards. So far it has only amounted to a war of words; but there is blood on one of the moons in the Opera House storeroom, and serious results may happen. Harry has his big greyhound by his side continually.

Charlotte Thompson is the guest of Miss Lena Hager at the St. Charles Hotel. C. G. Craig, the popular leading man of Thompson's company, was given a fine reception on Monday evening. Tom Brown, who for many years looked to the comfort of professionals at the St. Charles Hotel, has hied himself to Youngstown, O., where he assumes control of the Garfield House

Jim Carmack, the chairman of Lodge No. 11, B. P. O. E., of Pittsburg, sends your correspondent his compliments, and says he is now chief clerk of the Girard House, Philadelphia. There will be an immense house at the Elks' annual benefit this afternoon. The entire house has been sold, yet there are still many applicants for seats.

Fanny Kellogg, of Boston, takes Aline Osgood's place in the Musical Festival.

### Fritz Used Up.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, April 4.—Emmet attracted a full house Monday night at the Academy. Fritz in England might have been the same old Fritz had the star not been suffering from a very severe cold. After Monday's performance, finding he could not do justice to the public, the engagement, which should have lasted the week, was cancelled.

On Sunday Emmet's scenery was burned, near Binghamton, his wardrobe badly scorched, and himself used up in the vocal organs. This combination of hard luck being too much, he threw up the sponge, but says he will be solid for Pittsburg next Monday.

At Joe Lang's Tony Denier's Pantomime company opened to a packed house. Every other place being closed for the remainder of the week, the management can gather shekels nightly from all that the Adelphi will hold.

### Salvini and Morris.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, April 4.—A notable event in the dramatic line occurred Monday evening at the Chestnut Street Opera House, when, for the first time in this city, Tommaso Salvini and Clara Morris appeared on the stage together. The play was The Outlaw. Both stars were accorded an ovation in applause, and Miss Morris, as Rosalie, shared very fairly the honors with the Italian tragedian.

Rose Eytinge opened at the Arch in her new play, The Princess of Paris. The drama is simply an impoverished and diluted version of The Princess of Bagdad, and as given by Miss Eytinge, the Princess is not the character written by Alexandre Dumas. Lionnet does not suit Rose Eytinge, and the gloss of purity and womanliness she has sought to infuse rendered the part in much a negative, the French author and the adapter conflicting so glaringly as to make the character neither fish nor fowl. Felicia suits the talented actress better than Lionnet, who is burdened with long and preachy speeches. The dresses worn are rich but flashy. An immense audience greeted Miss Eytinge, the occasion being a benefit.

Monte Cristo is drawing crowded houses at Haverly's. The performance is excellent, and the different stage-sets very fine in effect.

The performance of Iolanthe given at the Walnut, by Rice's Opera company, was meritorious in much. As Phyllis Ida Mulle was piquante and attractive. She has a very true mezzo-soprano voice, which she uses well. Fortunio is doing well at the Lyceum.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ELMIRA, N. Y., April 4.—The Goodwin-Thorne Black Flag company had big business Monday and Tuesday nights at the Opera House. "Fine melodrama and splendidly played," was the verdict of press and audiences. Herne's Hearts of Oak to-night.

CLEVELAND, April 4.—Esmeralda opened at the Euclid Monday night to a full house and had a warm reception. Only a Farmer's Daughter is on at the Academy. It is drawing poorly.

DENVER, April 4.—McCaull's Opera company, in The Queen's Lace Handkerchief, has made an immense hit here, and is drawing packed houses. The Daker and Farron company did good average business last week—$3,630.

## Preparing for the Festival.

The scenery for the Dramatic Festival at Cincinnati will without doubt be the handsomest ever presented on any stage. That for Julius Cæsar is marvelous in its illusion as to perspective, and embraces vast stretches of beautiful Italian country, massive structures and palaces of incredible splendor. All the scenery for this play is completed and rolled away. It will be stretched upon frames in a few weeks. The scenery now being painted is designed for Hamlet. It embraces Norwegian views, most of them from sketches taken on the spot, with exterior views of battlemented castles and rich and stately interiors.

The scenes for Othello are also very beautiful. The Adriatic, with views of palaces of colored marble, St. Mark's, and the ducal palace, is a marvel of the painter's art, while the seaport of Cyprus, with its sumptuous barge, is painted in Oriental magnificence. For Romeo and Juliet there is a fine view of a street in Verona where the encounter takes place; a beautifully decorated interior of Capulet's house; a garden for the balcony scene, which is of the richest beauty; a view of Mantua; a rich interior (Juliet's bed-chamber), and a splendidly painted tomb.

The properties are of equal splendor with the scenery. For Julius Cæsar, two statues, Pompey and Minerva, have been prepared. They are eleven feet in height. The furniture for the Senate Chamber is an exact reproduction of that used in the Senate of Imperial Rome. Cronin, the sculptor, has completed two magnificent lions for Cæsar's garden, one in white and one in bronze color. The same artist is now engaged in preparing a mammoth horse that will be a marvel of perfection. For the same play there have been prepared incense burners, Roman tripods and torches, which are exact fac-similes of those in use in the days of the Cæsars. The throne, or chair of state, the pulpit for the Forum scene, and the bier on which the corpse of Cæsar is carried, are all in keeping with the other properties.

The drop-curtain is now being painted by Henry Hoyt. The roller is a wooden tube, wide enough for a man to crawl through, and is sixty feet in length. The costumes are to match the magnificence of the scenery and properties, and the Festival will be, in some respects at least, the greatest dramatic event of the century.

## Failure to Enjoin Monte Cristo.

On Monday last application was made to Judge Peirce, of Philadelphia, by Mrs. Price-Fechter, the wife and administratrix of the late Charles Fechter, to restrain the production of Monte Cristo at the Chestnut Street Theatre, Philadelphia, by the Booth's Theatre company, of which John Stetson is the proprietor. The plaintiff claimed that Monte Cristo was the sole property of Mr. Fechter when he died. The defense was that the drama had been sold to Arthur Cheney of the Globe Theatre, Boston, by Mr. Fechter, and by Mr. Cheney sold to John Stetson, when the latter became the proprietor of the Globe Theatre. The injunction was refused.

Mr. Archer, of Philadelphia, appeared for Mrs. Fechter, and James H. Hewson and Judge Dittenhoefer represented Mr. Stetson.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

a packed house. It may be true, as some of THE MIRROR correspondents observe, that the play is trash and Carrie rather loud; but no matter for that, it is only simple justice to state that the co. make a conscientious effort to speak plainly. They don't mouth and mumble and rant. That's a comfort at any rate. Alice Grey deserves special commendation in this regard. Charlotte Thompson in the New Jane Eyre 31st. What gorgeous "paper" her manager uses!

Items: McCullough has cancelled his date, and we feel inconsolable.—Manager Hoge has already booked twenty attractions for next season.

STEUBENVILLE.

Our city has about completed one of the finest and most complete Opera Houses in the State, with a seating capacity of 1,300 or 1,400. The gallery will seat 700 or 800 very comfortably, and the dress-circle 600 or 700. The city has just contracted with A. H. Andrews & Co., of Chicago, for 1,000 opera chairs, all of the very latest improved pattern. They have also contracted with Sosman and Wandis for the scenery, which will be of the best. The stage is considered by all who have examined it to be complete in every detail This house is something Steubenville has needed badly for some time, as we have here quite a number of theatre-going people. They have heretofore been compelled to go to Pittsburg and elsewhere for amusements.

Our City Council, at a recent meeting, took a step in the right direction, by giving to Mr. Charles A. Reynolds complete control of the new house. Mr. Reynolds is a young lawyer of our place, and a gentleman of more than ordinary ability. He is well adapted for the position, having given such matters his close attention for some time. He has a thorough knowledge of the wishes of our city. Our people are unanimous in voting him to be "the right man in the right place."

The new Opera House will be completed some time in June, and Mr. Reynolds will commence at once to make engagements for next season.

DAYTON.

Music Hall (Larry H. Reist, manager): Kate Claxton, March 24, in Two Orphans, to a large and well-pleased audience. The co. is much stronger than that of last season, and the result was better satisfaction. Kiralfy Brothers' Michel Strogoff, 29th, to a crowded house. The co, is the same that presented Black Venus some weeks ago. Strogoff does not offer such opportunities for scenic and mechanical effects as the other; still, it embraces a much wider scope to display the ability of the co. George R. Edeson, as the American Correspondent, made the hit of the evening. The ballet, as usual, was a strong feature. Charlotte Thompson, 30th, as Jane Eyre, to a small but appreciative audience. Quite a number of years have elapsed since Miss Thompson's last engagement; but her reception was indeed flattering. With a poor play, and co. as poor, she succeeded in receiving an encore at the close of each act. Jumbo-Davis-Charles-Joslin-Alvin-Diamond combination, 30th, to a good-sized audience. To say the play (?) is poor would be flattery. Jumbo intends to present in his play (?) next season a panoramic view of New York Harbor for twenty miles. This will probably replace the St. Vitus feature of the show, which will be a relief. Rhea, 16th, as Adrienne Lecouvreur.

Items: Tracy Titus, advance of McCaull Opera co., was in the city this week. The co. presents Heart and Hand to-morrow night (3d).—Fred G. Berger was in the city this week, making arrangements for Sol Smith Russell.—J. M. Hyde, general manager for Jumbo Davis, is in the city.

COLUMBUS.

Grand Opera House (George E. Stoneburner, manager): Maggie Mitchell, as Little Savage and Little Barefoot, March 28, 29, had big houses. Kate Claxton did very well, 30th, 31st, with Two Orphans and Frou-Frou. Thatcher, Primrose and West, 7th; Kiralfys' Black Crook, 9th, 10th, 11th; Geistinger, 12th and 13th; Jumbo Davis, 14th.

Comstock's Opera House (Theo. Comstock, manager): Charlotte Thompson, as Miss Multon and Jane Eyre, played to rather light business Tuesday and Wednesday; but he had a big matinee. The third subscription concert of the Orpheus Club attracted a fine audience 29th. Kiralfys' Michel Strogoff did a fair business March 30, 31. Carrie Swain, as Cad, the Tomboy, and Mab, the Miner's Daughter, 6th and 7th.

Items: Charles H. Stow was in town last week, and already has Barnum's Jumbo heavily billed for May 17.—O. H. Kurts, wizard, and George Nichols, change artist, will go with Lowry and Hatch's comb. George A. Backus, now playing with The Long Strike, has signed with Frederick Warde for next season.—George Little, of Comstock's, has a new spring moustache that he is now very proud of.—H. T. Chittenden has been appointed receiver of the Grand, on account of the failure of Manager Stoneburner to pay Mithoff, the proprietor, $166.90, his share of the Langtry receipts.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Sol Smith Russell played March 29, to a poor business. Those who saw him enjoyed his antics immensely. The support was nothing to brag about. Esmeralda plays 30th. Judging from appearances a goodly audience will turn out.

Items: We are happy to note that Manager Stoffel is so popular with the passing show people. They say that in all their travels they have found no manager who takes so much interest in their welfare, and makes such strenuous efforts to please.—Thomas W. Keene, 7th, Draper's Uncle Tom's Cabin, 11th; Carrie Swain, 13th; Rhea, 18th; Hazel Kirke, 23d; Jeffreys Lewis, 27th.

LIMA.

Faurot's Opera House (George W. Williams, manager): Charlotte Thompson came March 27, in Jane Eyre; large and well pleased audience. J. L. Wooderson made quite a hit as Jacob Buttercup. O. D. Byron, 9th; Rhea, 17th; Hazel Kirke, 20th.

Item: Manager Williams is now playing one attraction a week. Results: Splendid houses ... every performance.

## PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Minnie Palmer and John R. Rogers' Off for Europe Comedy co. played to good houses last week. My Sweetheart was put upon the stage in admirable style, and every opportunity was afforded the youngest, prettiest and best, and Mr. Rogers' own co., to display their talents to the best advantage; but as an auditor remarked, the piece "sorter fell flat." Miss Palmer imitates Lotta, and as an imitator is a success. There is nothing original about her. Graham tries to imitate Emmet, and his endeavors are absurd. The best performances were given by T. J. Hawkins as Joe Shotwell and Maggie Arlington as Mrs. Fleeter. Rogers stood back of the railing during the week, and worked the flower racket and forced most of the encores. The Rankins, 2d; Emmet, 9th. The Elks annual benefit takes place on the afternoon of the 5th. The attractions will be the Rankins, Charlotte Thompson and Leavitt's All-Star Specialty co. Actors' Fund Benefit afternoon of 12th. Attractions: J. K. Emmet, Wilbur Opera co. and Harry Williams' attractions.

Library Hall (Fred A. Parke, manager): Herne's Hearts of Oak played to only fair business. The play has been seen here before, and remains about the same. Manager Parke has been tendered a complimentary benefit, and the affair will take place evening of the 6th. Charlotte Thompson, 2d, week; Wilbur Opera co., 9th, week.

Academy (H. W. Williams, manager): The Big Four comb. gave a fair show to good business. Leavitt's All-Star Specialty co., 2d, week.

Museum (P. Harris, manager): Business, as usual, quite good last week. New attractions announced for week of 2d: Harry Sefton, Waters and West, Professor Button and Mlle. Elise.

Items: Colonel Andy Haight, of the Barnum show, is in town.—W. P. Clinton, of this city, goes out with Rankin's Knights of Labor comb., playing the Jew character in Rescued.—Hyer Sisters' comb. in town March 31, en route East.—The John Doris show will exhibit here May 10.—Modjeska and co. were in town 2d, en route to Baltimore.

PITTSTON.

Music Hall (W. D. Evans, manager): Robert McWade had a good house to see his Rip Van Winkle March 26; co. poor. Joseph Dowling in Nobody's Claim 29th; large house; co. good. Coming: M'liss 6th; Professor La Cardes, 12th, 13th and 14th; Uncle Tom 20th; Fay Templeton in Mascotte 23d.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The World comb. appeared March 23 and 24, with matinee, to fair business. The play delighted all present. Mr. Little was called to New York on business, 24th, and Manager George Morris assumed the character of Harry Ellison. He is entitled to great credit for an excellent rendition of the part. The co. is good. The Alice Coleman Concert co., assisted by the Allentown Cornet band, will occupy the Academy, 9th; Jeannie Winston Opera co., 12th.

Items: Harry Hamersly, representing Jeannie Winston, was in town 2d. He is filling time for her.—Charlie Jordan, of The World co., is badly crippled with rheumatism.

SHAMOKIN.

G. A. R. Opera House (J. F. Osler, manager): The Old I Love comb., March 28, gave a good performance, especially A. S. Carpenter as Peter Grump, a New York Dutchman. Mattie Vickers, in The Tramp's Daughter, 29th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Duprez and Benedict's Minstrels performed before a small audience, March 24. The past few seasons this party has been [illegible] and as usual, and they now give as tame a [illegible] ever been unfortunate enough to see.

Evans, Bryant and Hoey's Meteors played a return date, 30th, attracting a large and delighted audience. A better vaudeville co. than the above never appeared here, and they have established themselves as great favorites.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Beebe-Chatterton Bohra Concert co., March 27, to very large house. John T. Raymond pleased a crowded house with In Paradise, 28th. Coming: Fay Templeton, 19th, U. T. C., 21st; Maggie Mitchell, 25th; Mrs. Langtry, May 10.

ALTOONA.

Opera House, (Marriott and Krieder, managers): The Girl I Love failed to make an impression on Altoona. Poor business. Thatcher, Primrose and West's Minstrels had a big house, 3d. Frank I. Frayne in Mardo, 12th; Sullivan and Gaylord's Female Mastodons, 13th; Jumbo Davis, 25th.

MAHANOY CITY.

Opera House (C. Metz, proprietor): Jennie Calef in M'liss, 5th, under Manager Miller; An English Romance, 13th. Manager Wallack, of New York, has written for open dates in early May.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): March 26, Madison Square Theatre co., in Young Mrs. Winthrop, to a very good house. Performance very fine, and a better pleased audience never left the Academy. Stage setting the finest ever seen here. John T. Raymond in In Paradise, to a very good house, 29th, giving great satisfaction.

## RHODE ISLAND.

PROVIDENCE.

Providence Opera House (George Hackett, manager): Den Thompson played a three nights' engagement, opening March 26, to moderate business. Collier's Lights o' London finished the week. It was the second visit this season. Frank Frayne, in Mardo, 5th, 6th, 7th.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): Jesse James co. played three nights, opening 26th, to fair business. The last half of week the house was taken by Florence, and The Mighty Dollar and The Ticket-of-Leave Man were produced and given in first-class style. We missed Mrs. Florence as Mrs. General Gilflory, Ethel Greybrooke doing that part only fairly. Sunday, 1st, the American Band gave a grand concert to a packed house.

Theatre Comique (Hopkins and Morrow, managers): Gave a good show all the week, and were, as usual, rewarded by good business. The new faces this week are John E. Henshaw, May Tenbroeck, Maude Beverly (a fine vocalist, who has but recently arrived from over the water), Williams and Sullivan, Lizzie Derious, James F. Hoey and Fox and Ward.

Items: Walter A. Hudson has returned to this country from Nova Scotia, where he has been singing in English opera. He sang a fine solo at the American Band concert, and was warmly welcomed.—Manager Hopkins gave Den Thompson a ride on Wednesday last behind his celebrated pacer.—W. J. Florence commenced his theatrical career in this city thirty-three years ago.—W. S. Cleaveland, agent of Barlow-Wilson Minstrels, was in town last Sunday.—Allan Halford, of the Den Thompson co., is seriously ill in this city.—Harry Harwood, of Lights o' London co., was presented with a pair of five-cent sleeve-buttons last Friday evening.—The Elks gave a fine social last Sunday evening. Many professional brothers were present, and seemed to enjoy themselves in the fine new lodge-room now occupied by the Order in Low's Grand Opera House building.—Claude De Haven is in town, and slowly recovering from his rheumatism.—Fanny Daboll, who takes the part of Shakespeare in The Lights o' London, had an elegant basket of flowers presented to her last Saturday night.

## SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Hess' Acme Opera co. opened March 26 for four nights and matinee, to the most successful business of the season. Every seat in the house for each performance was sold in advance, and hundreds were turned away. This co. is the largest and most complete organization of its kind that has ever visited this city. This is their second visit this season, and I can say they fairly captured us. Mr. Hess has added George Denham and Blanche Chapman to his troupe. Denham is a host within himself. Annie Ellsler, sister of Effie, and Miss Grace Heltz are other additions. Haverly's Minstrels last night (30th), to an immense crowd. They play again to-night. Herrmann on 5th and 6th. This closes the regular dramatic season here.

Items: Manager Barron has added greatly to the beauty of the house and to the comfort of its patrons by placing folding-chairs in the dress-circle in place of those miserable benches.—W. Keogh, treasurer of the Hess troupe, is a native of this city. He is a clever fellow, and his friends (and their name is legion) are glad of his good fortune. What he knows of the business he has learned from Manager Barron, whose assistant he was for several seasons. He could not have had a better tutor.

## TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Charles E. Ford's Comic Opera co. played a brief engagement at the opening, March 26, and were welcomed by crowded houses, many standing. They opened in Iolanthe, which received its first representation in this city at their hands. It was very capably given, although it did not make much of an impression. Les Monteaux Noir was given 27th, and met with great success, being rendered better. It has some charming airs. The Merry War, 28th, drew another crowded house. All three of the operas were given for the first time here. Ford's Opera co. played a week's engagement here last season, with a very large corps of artists, who became great favorites here. This will account for the very large houses in attendance, as we expected to see a good co. But we were greatly disappointed, as co. is very deficient in leading artists. Nothing booked until 6th, when Devil's Auction will appear, to be followed 9th and 10th by Haverly's Opera co. The many friends of John H. Robb here are greatly gratified to hear of his promotion as manager of Gus Williams.

CHATTANOOGA.

St. James Hall (Stoops Brothers, managers:) Milton Nobles, in Phœnix, March 23, to a good house. Kendall's Dramatic comb. have changed dates to 4th and 5th.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): C. E. Ford's Comic Opera co. made its second appearance here this season, March 29, 30 and 31, to large and highly appreciative audiences, in Iolanthe and The Black Cloaks. By general request, Iolanthe was repeated at the matinee 31st, and The Merry War at night. Though there has been some change in the members of this troupe since its previous appearance here, the present co. and their well-trained chorus deserve the well-merited praise and hearty applause accorded to them here.

## TEXAS.

HOUSTON.

Pillot's Opera House (J. E. Rielly, manager): Katie Putnam played 22d and 23d to good houses. Saturday night a complimentary benefit was tendered Ed Bergman, the popular treasurer. B. McAuley as Uncle Dan'l was the attraction.

## UTAH.

SALT LAKE CITY.

Haverly's Salt Lake Theatre (Caine and Clauson, managers): March 22, J. S. Lindsay and co. presented to a meagre but well-pleased audience A Soldier's Fortune.

Haverly's Grand Opera House (J. P. Curran, manager): Stock co., March 24, presented School. Farewell performance previous to taking the road. Splendid house. Rice's Surprise Party, 5th, 6th and 7th; same.

## VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Cushman and Leon's Minstrels played to a fair house March 26. Milton Nobles 6th and 7th.

Item: Froom's Brilliants, billed for 27th, did not appear. After playing in Norfolk they cancelled all Southern dates and returned North.

DANVILLE.

Opera House (J. E. Catlin, manager): Froom and Montross' Brilliants in Charms March 26 to very small and disgusted house Cushman and Leon's Minstrels 29th to crowded house. Tom Thumb 5th.

## WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Madison Square co. presented Esmeralda March 26 to a good audience. Maggie Mitchell appeared 30th and 31st, in Little Savage and Lorle, with Fanchon for matinee, to full houses. Kiralfys' Black Crook, 12th; Jeffreys Lewis, 14th.

Academy of Music (Charles Shay, manager): Gibbons and Davenport remained another week to good business.

## WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Salvini's reception, March 26 and 27, was likened to an ovation. Recalls were numerous and prolonged. Othello and The Outlaw were rendered in a most satisfactory manner to crowded houses. Lewis Morrison and Marie Prescott gave splendid support. The entire co. was good. Two new scenes were displayed that were the finest ever put on the stage. Lillian Spencer, in The Creole—as she has rechristened Article 47—opened to a fair audience 30th, remaining three nights. George S. Knight, 6th, 7th, 8th.

Academy of Music (Harry Deakin, manager): John W. Blaisdell and co. in The Drunkard's Wife; or, The Last Glass of Rum, March 30, 31 and 1st, tortured the few people assembled in a frightful manner. In fact, it is about the "rum-est" show I ever saw. Emma Abbott, after trying to get dates at the Opera House, has decided to play here 5th, 6th, 7th.

Slensby's Vaudeville (John Slensby, proprietor): Right here I would say that it always pays to get the best talent to be had for a variety entertainment, and it will always pay. This house has enjoyed a nightly attendance of about six hundred to see The Marvels of Peru, Durand, Samuells and Evans, finest acrobats on the stage; the one-legged Harper Brothers, song-and-dance artists, are very clever and novel; the St. Felix Sisters, late of Leavitt's Star co., are an amusing trio and great favorites. Harry Martin, Frank Lester, Etta Walker, Hazel Blake and Lillie Le Petrie must not be overlooked. Little Willie De Vere ditto. Strong programme.

Item: Mlle. Lidiana Miska, the famous Russian artiste, is on her first tour of America. She can outrival Jumbo Davis as regards personal adornment. She has designs upon our fellow-townsman, Hon. Patrick Shannon, the genial manager of the Riverside Printing Company, so well known among the profession. May he live long and prosper is the wish of all his friends.

RACINE.

Blake Opera House (J. M. Wood, manager): Wednesday and Thursday last Jeffreys Lewis, in La Belle Russe, appeared to light business. She deserved a packed house on both nights. Miss Lewis' conception of the gay woman of the world was indeed a revelation, and she received round after round of spontaneous applause. J. Newton Gotthold, as Captain Dudley Brand, played a part finely adapted to his abilities. Mary A. Thaxter, as Lady Calthorpe, found many admirers; also Walter L. Dennis as Sir Phillip Calthorpe. Howorth's Hibernica, 6th. George S. Knight has cancelled dates.

Items: Manager Wood received the following letter from Mlle. Rhea: "J. M. WOOD, ESQ.—Dear Sir:—I cannot leave this city without telling you how delighted I was last night with your splendid opera house, and the charming audience that filled it. I was very ill, but everything around me was so comfortable and looked so nice that it quite revived me. I tender you my best compliments and my thanks. Hoping to come back soon, I am, dear sir, yours truly, RHEA."

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son proprietors): George H. Adams' H. D. co., March 23, played to a good house and gave general satisfaction. Jeffreys Lewis, in La Belle Russe, 27th, drew forth a good house and furnished one of the best entertainments of the season. Her support was excellent. F. B. Warde, as Virginius, 6th; Haverly's Minstrels, 9th.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): Jeffreys Lewis, in La Belle Russe, March 26, to fair business. An excellent performance. F. B. Warde, 4th and 5th; Haverly's New Minstrels, 7th. Jeffreys Lewis will give matinee for benefit of the Actors' Fund in Columbus, O., 12th.

PORTAGE.

Dullaghan's Opera House (James Dullaghan, manager): Jolly Pathfingers gave Scraps March 26 to small house. Scraps is a very amusing piece. It kept the audience in a continuous smile.

MADISON.

Opera House (George Burroughs, proprietor): Newell and Scott's Muldoon Picnic co. came March 24, to fine house. Fred Warde, 2d; Briggs' Minstrels, 4th.

Item: Every first-class co. so far this season has played to good business.

## WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager): Minnie Maddern in Fogg's Ferry March 26 to a $519 house and a pleased audience.

## CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): None of the attractions presented this week can strictly be placed under the head of dramatic news, but they may, nevertheless, interest some of our readers. Professor Stuart Cumberland occupied the house March 24 and 26, giving an exhibition of "thought reading" that to my mind is very wonderful and interesting, yet it failed to attract large audiences. Messrs. Mace and Slade, the pugilists, supported by a variety co., appeared 28th, to a very fair audience, in fact larger than they deserved, as the show is a snide one, and should not be granted dates in first-class theatres. Tony Denier's Humpty Dumpty co. attracted a fair house, 29th, but did not give general satisfaction, as with the exception of one or two specialties, there is nothing new in the pantomime.

Items: The Fay Templeton Opera co. give three performances here, beginning 6th, and may look for a good reception.—There is an excursion from here to Toronto to see the Corsican Brothers, 3d.—C. A. Haystead, agent Rose Eytinge co., is spending a few days in the city.—A production of The Messiah, under the leadership of Mr. Jenkins, drew large audience and gave general satisfaction. Fred Archer, of New York, presided at the organ. The chorus and orchestra numbered about two hundred and fifty.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): T. W. Keene appeared March 26, 27 and 28, to crowded houses. Richard III., Hamlet, The Fool's Revenge and Macbeth were given. Mr. Keene gave a very affective impersonation of the leading roles. His supporting co., however, is weak. Salsbury's Troubadours in Greenroom Fun, made their reappearance after an absence of four years, 29th, 30th and 31st. They succeeded in immensely pleasing large audiences. Nellie McHenry, Kate Salsbury and John Webster are clever artists, and are as clever as ever. Stetson's Corsican Brothers, 2d, week; Hanlons, 9th, week.

Horticultural Pavilion (J. F. Thomson, manager): The Eichberg String quartette, of Boston, gave a very successful concert, March 29, to a good audience. Fay Templeton Opera co. is billed for 2d, 3d and 4th, and will do a good business.

Items: The Eichberg Quartette gave an afternoon concert at the General Hospital, March 29, which was very much enjoyed by the inmates. They also attended a reception at Government House, where they were shown marked attention by Lieutenant-Governor Robinson. They left 30th, for a six weeks' Canadian tour, under the management of J. F. Thomson.—Mme. Theo, the French opera bouffe singer, is to appear here before the close of the season.—A revival of Pinafore, Pirates of Penzance and Mascotte is announced for the Spring season at the Horticultural Pavilion. Three comic opera cos. will be engaged to produce them.—One R. H. Baird has been playing Col. Sellers and Nip and Tuck in this city of late.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Salsbury's Troubadours in Greenroom Fun, to good business, March 27. Fay Templeton, in Pirates of Penzance, 5th.

BROCKVILLE.

Opera House (George T. Fulford, manager): Tony Denier came March 27, to good business. Pat Rooney's co., 3d.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT OPERA CO.: Milwaukee, 4, 5, 6, 7; Muskegon, Mich., 9; Grand Rapids, 10, 11.

ADA GRAY: Danville, Pa., 5; Allentown, 6; Bethlehem, 7; Norwalk, Ct., 9; Bridgeport, 10; Danbury, 11; Waterbury, 12; New Haven, 13, 14; New London, 16; Norwich, 17; Willimantic, 18; Providence, R. I., 19, 20, 21; Woonsocket, 23; Worcester, Mass., 24; Springfield, 25; Holyoke, 26; Hartford, Ct., 27; Meriden, 28; Philadelphia, 30, week; Washington, May 7.

ANNIE PIXLEY (M'liss): N.Y. City, March 26, two weeks; Baltimore, April 9, week; Philadelphia, 16, week; Williamsburg, 23, week; N. Y. City, 30, week; Harlem, N. Y., May 7, week—close season.

ACME OPERA CO.: Atlanta, Ga., 5; Montgomery, 6; Mobile, 7; New Orleans, 9, two weeks; Memphis, 23, week; Chicago, 30, week.

ADAMS' HUMPTY DUMPTY CO.: Burlington, Ia., 5; Quincy, Ill., 6; Springfield, 7; St. Louis, 9, week.

ALDRICH AND PARSLOE (My Partner): Chelsea, Mass., 5; Marblehead, 6; Waltham, 7; Boston, 9, week; Harlem, N. Y., 16, week; N. Y. City, 23—close season.

ALICE OATES: Harrodsburg, Ky., 5; Paris, 6.

AGNES WALLACE-VILLA CO.: Cedar Falls, Ia., 3, 4, 5; Iowa Falls, 6, 7; Webster City, 9, 10, 11; Ft. Dodge, 12, 13, 14; Angus, 16, 17, 18.

ATKINSON'S JOLLITIES: Dubuque, Ia. 7; Cedar Rapids, 9.

BARTLEY CAMPBELL'S WHITE SLAVE: N. Y. City, 2, two weeks.

BARTON OPERA CO.: N. Y. City, March 12, indefinite engagement.

BARTLEY CAMPBELL'S SIBERIA: Brooklyn, April 2, week; Chicago, 9, two weeks.

BAKER AND FARRON: Pueblo, Col., 5, 6; Colorado Springs, 7; Cheyenne, 9; Omaha, 10, 11; Council Bluffs, 12, 13; Des Moines, 14.

BOSTON IDEAL OPERA CO.: Boston, March 19, three weeks.

BERTHA WELBY: Gloversville, N. Y., 5; Schenectady, 6; Saratoga, 7; Albany, 9, 10, 11; Troy, 12, 13, 14; Brooklyn, 16, week; Jersey City, 23, week.

BOUCICAULT: N. Y. City (Star Theatre), March 26, several weeks.

BUFFALO BILL: Utica, N. Y., 5; Oneida, 6; Syracuse, 7; Rochester, 9, 10; Batavia, 11; Buffalo, 12; Bradford, Pa., 13—close season.

BOSTON MUSEUM CO.: Waltham, Mass., 9; Salem, 10; Chelsea, 11; New Bedford, 13.

BAIRD'S MINSTRELS: Bennington, Vt., 6; Hoosic Falls, Mass., 7; Fitchburg, 9; lapse; Boston, 16, week.

BARLOW-WILSON MINSTRELS: Boston (Music Hall), 5; Brockton, 6; Lynn, 7; Portland, Me., 9, 10; Salem, Mass., 11; Haverhill, 12; Lawrence, 13; Newburyport, 14.

BARNEY MCAULEY: Alton, Ill., 5; Springfield, 6; Jacksonville, 7; Quincy, 9; Keokuk, Ia., 10; Burlington, 11; Davenport 12; Peoria, Ill., 13; Fond du Lac, Wis., 16; Oshkosh, 17; Portage, 18; Janesville, 19; Milwaukee, 20, 21.

BARRY AND FAY (Irish Aristocracy): St. Louis, 2, week; Springfield, O., 9.

BIG FOUR MINSTRELS: Brooklyn, 2, week.

BENNETT-MOULTON OPERA CO.: Ft. Henry, N. Y., 4, 5; Plattsburg, 6, 7; Champlain, 9; Swanton, Vt., 10, 11; St. Albans, 12, 13; Burlington, 14.

BOYD'S ARCTIC WORLD: Detroit, 9, week.

CALLENDER'S NEW COLORED MINSTRELS (Charles Callender, mgr.): Nashville, 5, 6, 7; Louisville, 9, 10; Richmond, Ind., 11; Dayton, O., 12; Springfield, 13; Columbus, 14.

CHANFRAUS: Ypsilanti, Mich., 5, 6; Adrian, 7; Jackson, 9; Akron, O., 11, 12; Youngstown, 13, 14; Buffalo, 15, 16.

COLLIER'S LIGHTS O' LONDON A: Trenton, N. J., 5, 6, 7; Brooklyn, 9, week; Easton, Pa., 16, 17, 18; New Brunswick, N. J., 19, 20, 21; Newark, 23, week.

COLLIER'S LIGHTS O' LONDON NO. 1: Manchester, N. H., 5, 6, 7; Lawrence, Mass., 9, 10, 11; Lynn, 12, 13, 14; New Bedford, 16, 17, 18; Fall River, 19, 20, 21.

CATHERINE LEWIS OPERA CO.: N. Y. City, March 26, two weeks; Brooklyn (Haverly's), 9, week; Washington, 16, week.

CHARLOTTE THOMPSON: Pittsburg, Pa., 2, week; Youngstown, O., 9; Newcastle, Pa., 10; Canton, O., 11; Mansfield, 12; Akron, 13, 14; Cleveland, 16, week; Cincinnati, 23, week.

C. B. BISHOP (Strictly Business): Bradford, Pa., 5; Oil City 6; Newcastle, 7; Cincinnati, 9, week.

CORSICAN BROTHERS (Stetson's Co): Brooklyn, 2, week; Buffalo, 9, week.

C. A. GARDNER'S KARL CO.: Joplin, Mo., 5; Springfield, 6, 7; Lamar, 9; Ft. Scott, 10; Butler, Mo., 11; lapse, St. Louis, 23, week.

CARRIE SWAIN: Springfield, O., 5; Columbus, 6, 7; Cleveland, 9, 10, 11; Elyria, 12; Sandusky, 13; Urbana, 14; Cincinnati, 16, week; St. Louis, 23, week.

C. L. DAVIS: Xenia O., 9; London, 10; Springfield, 11; Washington C. H., 12; Lancaster, 13; Columbus, O., 14.

CUSHMAN AND LEON'S MINSTRELS: Baltimore, 2, week.

CASTLE'S CELEBRITIES: Cincinnati, 2, week.

CORINNE MERRIEMAKERS: Lynn, Mass., 9.

DEN THOMPSON: North Adams, Mass., 5; Pittsfield, 6; Hudson, N. Y., 7; Williamsburg, 9, week.

DAVENE'S ATTRACTIONS: N. Y. City, 2, week; Philadelphia, 9, week; Washington, 16, week; Chicago, 23, two weeks; Buffalo, May 7.

DUPREZ AND BENEDICT'S MINSTRELS: Ashland, O., 5; Galion, 6; Mansfield 7; Jackson, Mich., 11, Owasso, 12; E. Saginaw, 13; Bay City, 14; Lansing, 16; Ionia, 17; Greenville, 18; Big Rapids, 19; Cadillac, 20; Traverse City, 21.

DUFF'S STANDARD OPERA CO. (Heart and Hand): Chicago, 2, week.

DEVIL'S AUCTION CO.: Memphis, 5, 6, 7; Chicago, 9.

DENIER'S H. D. CO.: Buffalo, 2, week; Lockport, N. Y., 9.

EQUINE PARADOX: Brockton, Mass., 9, week; Providence, 16, week; Fall River, 23, week; New Bedford, 30, week; Lynn, May 7, week; Lowell, 14, week.

FRANK MAYO: N. Y. City, 2, week; Williamsburg, 9, week; Brooklyn, 16, week.

F. B. WARDE: Beloit, Wis., 6; Racine, 7; Joliet, Ill., 9, 10; Lincoln, 11; Mattoon, 12; Springfield, 13; Jacksonville, 14; Decatur, 16; Peru, Ind., 17, 18; Wabash, 19; Goshen, 20; South Bend, 21.

FRAULEIN GALLMEYER: N. Y. City (Thalia), 26, two weeks.

FRANK I. FRAYNE: Akron, O., 9; Newcastle, Pa., 10; Johnstown, 11; Altoona, 12; Tyrone, 13; Harrisburg, 14; Baltimore, 16, week; Washington, 23, week.

FLORENCES: Boston, 2, two weeks; Rutland, Vt., 16; Burlington, 17; Montreal, 18, 19, 20, 21; Ottawa, 23; Kingston, 24; Toronto, 25, 26, 27, 28; Buffalo, 30, May 1, 2.

FORD'S OPERA CO.: Evansville, Ind., 5, 6; Vincennes, 7; Decatur, Ill., 9; Springfield, 10; Jacksonville, 11; Mexico, Mo., 12; Jefferson City, 13; Sedalia, 14; Lexington, 16; Atchison, Kan., 17; St. Joe, Mo., 18, 19; Leavenworth, Kan., 20, 21.

FAY TEMPLETON OPERA CO.: Brantford, 5; Hamilton, 6, 7.

FISK JUBILEE SINGERS: Bath, N. Y., 13, 14.

GEORGE S. KNIGHT: Milwaukee, 5, 6, 7, 8; Bloomington, Ill., 9; Peoria, 10; Galesburg, 11; Keokuk, Ia., 12; Burlington, 13; Quincy, Ill., 14; Springfield, 16; Lafayette, Ind., 17; Kokomo, 18.

GOODWIN AND THORNE'S BLACK FLAG: Jersey City, 6, 7; Philadelphia, 9, two weeks.

GUS WILLIAMS (One of the Finest): Cincinnati, 2, week; N. Y. City, 16, week; Brooklyn, 23, week.

GEISTINGER: Cincinnati, 2, week; Baltimore, 9.

GEORGIA MINSTRELS: Augusta, Me., 5; Waterville, 6; Bangor, 7; Belfast, 9; Rockland, 10; Bucksport, 11; Ellsworth, 13; Orono, 14; Old Town, 16.

HERKE'S HEARTS OF OAK: Bradford, Pa., 5, 6, 7; Buffalo, N. Y., 9, 10, 11; Rochester, 12, 13, 14.

HAVERLY'S MASTODONS: Washington, 5, 6, 7; Baltimore, 9, week; Wilmington, Del., 16; Harrisburg, Pa., 17; Williamsport, 18; Scranton, 19; Jersey City, 20, 21.

HAVERLY'S NEW MINSTRELS: Chicago, 2, week; Beloit, Wis., 9.

HAVERLY'S MERRY WAR CO.: Little Rock, 4, 5; Memphis, 6, 7.

HYDE AND BEHMAN VARIETY CO.: N. Y. City (London), 2, week; Brooklyn, 9, week.

HERRMANN: Savannah, 4, 5; Charleston, S. C., 6, 7; Wilmington, N. C., 9; Norfolk, Va., 10, 11; Richmond, 12, 13, 14; N. Y. City, 16, week; Washington, 23, week.

HARRISONS (Alice and Louis): Marysville, 9; Nevada City, Nev., 11; Eureka, 13; Ogden, Utah, 16; Salt Lake, 17; Laramie, Wyo. Ter., 20; Cheyenne, 21; Denver, Col., 23.

HARRY MINER'S COMEDY FOUR: Washington, 2, week; Trenton, N. J., 9; Newark, 10, 11; New Haven, Ct., 12; New Britain, 13; Meriden, 14; Hartford, 16, week.

HARRY WEBBER: Maquoketa, Ia., 6, 7; Manchester, 10; Independence, Ia., 11; Waterloo, 13; Cedar Falls, 14; Webster City, 16; Ft. Dodge, 17; Cherokee, 18; Lemars, 19; Sioux Falls, D. T., 20, 21.

HANLONS: Montreal, 1, five nights; Ottawa, 6, 7; Toronto, 9, week; Rochester, N. Y., 16, 17, 18, 19; Erie, Pa., 20, 21—close season.

HUNDRED WIVES CO.: Cincinnati, 2, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Port Huron, Mich., 5; Flint, 6; Lima, O., 7; Cincinnati, 9, week.

HARRY MEREDITH (Ranch 10): Indianapolis, 5, 6, 7.

HAVLIN'S FOGG'S FERRY (Carrie Stewart): Connersville, Ind., 5, 6; Muncie, 7, 9; Portland, 10; Warsaw, 11; Goshen, 12; Elkhart, 13; Coldwater, Mich., 14; Ann Arbor, 16; Ypsilanti, 17; Adrian, 18; Jackson, 19; Battle Creek, 20; Muskegon, 21; Grand Haven, 23; Lansing, 24; Niles, 25; South Bend, Ind., 26; Valparaiso, 27; Michigan City, 28.

HARRY LACY'S PLANTER'S WIFE COMB.: N. Y. City (Haverly's), 2, four weeks.

HOWORTH'S HIBERNICA: Kenosha, Wis., 5; Racine, 6; Beloit, 7; Janesville, 9; Watertown, 10; Portage, 11; Beaver Dam, 12; Milwaukee (Academy), 13, 14, 15.

IDA LEWIS: Dubuque, Ia., 9, week; Hastings, Minn., 23, 24, 25.

J. K. EMMET: Buffalo, 2, week; Pittsburg, 9, week; Chicago, 16, week; Cincinnati, 23, week.

JANAUSCHEK: New Bedford, Mass., 5; Taunton, 6; Pawtucket, R. I., 7; Willimantic, Ct., 9; Norwich, 10; New London, 11; New Haven, 12, 13; New Britain, 14; Hartford, 16; Springfield, 17; Worcester, Mass., 18; Milford, 19; Lowell, 20; Nashua, N. H., 21; Manchester, 23; Portsmouth, 24; Biddeford, Me., 25; Portland, 26, 27; Chicago, 30, week.

JOLLY PATHFINDERS: Winona, Minn., 5; Neilsville, 6; Chippewa Falls, 7; Eau Claire, 9; Menomonville, 10; Hudson, Wis., 11; Stillwater, Minn., 12; Hastings, 13; Northfield, 14; Minneapolis, 16, 17.

JEANNIE WINSTON OPERA CO.: Allentown, Pa., 12.

JOSEPH MURPHY: Lynn, Mass., 5; Salem, 6; Brockton, 7; Fall River, 9; Newport, R. I., 10; Pawtucket, 11; Marlboro, Mass., 12; Holyoke, 13; Springfield, 14.

JOHN T. RAYMOND: Washington, 2, week; Baltimore, 9, week.

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## The Gay Capital.

PARIS, March 19.

At present Paris is in a rather excited condition. The Sunday matinees have rivals in the shape of Commune demonstrations, where Louise Michel and Allemane assume the leading rôles, and the populace aid with improvised chorus. Louise seems to consider herself as a sort of modern Jeanne d'Arc. She has a rival in the haranguing line, a Mlle. Deloirreux, who occasionally graces the boards of the variety theatres, and who is young, graceful and pretty, neither of which adjectives can be applied to Michel, who is gaunt and wears her hair *a la* Oscar Wilde. In fact, she bears a great resemblance to the last named party. These Communists' matinees, as I shall term the Sunday afternoon demonstrations, attract all of their own class and crowds of other people who come to see the fun, notwithstanding that in so doing they are likely to be arrested. Sometimes Louise fails to put in an appearance; then, in the hubbub of disappointment, lights are extinguished, furniture is broken, each one exercises his muscle on his nearest neighbor, and the *tout ensemble* is suggestive of a season of prayer in the hall of the Salvation Army. Still, one never knows whether there is going to be a riot or a reign of terror, or what, so I would advise people with weak nerves to stay in America just at present, for with Nihilism in Russia, anarchy and Communism in Paris, the placid state of affairs in Ireland, the amusing doings of the "Inner Circle" and the slovenly manner in which dynamite is put under the Parliament Houses in London by the aforesaid Circle, all tend toward having a rather depressing influence on the mind of the festive "Cook-er" who, with hand-bag, field-glass, celluloid set and dickey, crossing the ocean in quest of pleasure at present, would find, instead, gore and dynamite, vitriol and petroleum.

Notwithstanding Communistic pow-wows and like attractions, the Ambigu was filled last Thursday evening at the first performance of L'As de Trêfle (The Ace of Clubs), which succeeds La Glu. The reason of the title is obscure, for I should call it the Knave of Daggers; or, The Gory Valet. (Mrs. E. D. E. N. Southworth please notice.) There is not much in it; the principal female character is murdered before she has time to do much, and two of the leading male characters are hustled off to jail, the curtain falls and the audience is supposed to have enjoyed itself. Still, L'As de Trêfle is a masterpiece compared with La Glu. Its author, Pierre Decourcelle, numbers this as his second work; the first, a comedy in one act, entitled Le Grain de Beauté, was produced successfully at the Gymnase. L'As de Trêfle is in five acts and nine tableaux; but M. Bernhardt has given so much care to the costumes, decorations and mounting of the piece that the five acts slip by quickly and the nine tableaux are not fatiguing; moreover, the public always relish seeing familiar places represented on the stage, and two of the scenes, namely, L'Eden-Brasserie and le Point-du-jour, are faithful reproductions of the originals. I will give the plot "in a nutshell"—in a peanut shell would be better, for it may be rather long. A diagram of this joke will be issued as an extra supplement to the Midsummer MIRROR and designed in colors by your Paris correspondent. I'll try to make it as concise as possible.

Mme. De Croixvieux has a son and daughter, George and Jeannie; the latter is betrothed to Dr. Marcel Bernier. George announces to his mother that he is desperately smitten with the charms of a Julia Duberval, who belongs to the "little world" tabood by all good folks. Mme. de C. is horrified and bids George begone; he then asks advice of Dr. Marcel, who, in view of his future position in the family, sternly refuses to allow Mlle. Dubreval to become his sister-in-law. The second tableau represents the boudoir of la Dubreval, who possesses, besides great wealth and luxurious equipages, two servants, named Narcisse (a valet) and Nina (maid), who have "hired out" to her with an idea to plunder and steal all they can lay hands on. In fact, so adept are they at this work that one might suppose they had been sent by the Irish emigration company, had they only spoken that tongue or if the plot were laid in New York City.

But *verenous*, etc., Mlle. Julia de Dubreval very carelessly has left her jewelry and bank notes lying around, and the two servants decide to steal them after she goes to bed. While they are waiting for her bed-time a villainous-looking man arrives to speak to Julia; but Narcisse recognizes in him an old comrade, who is now following the gentlemanly profession of sneak-thief and clothes-line pilferer. This man's name is Mondeteur, and is an own brother to Julia. Narcisse informs him of his purpose to steal, and Mondeteur joins him in his plans. First, however, he asks Julia to give him 50,000 francs. She refuses, and then he is all the more ready to aid Narcisse. At this moment Dr. Marcel Bernier arrives, and entreats Julia to break of this fatal engagement with M. Croixvieux, offering her 300,000 francs (or $60,000) if she will do so. She disdainfully refuses his money, and then the doctor, becoming enraged, talks rudely to her, and leaves her, telling her that she will live to repent her refusal of his offer. Narcisse has overheard most of the conversation, and conceives the idea which takes us to the third tableau. Dr. Marcel, on arriving home, receives an anonymous note asking for a rendezvous at L'Eden-Brasserie, a café chantant. He goes there and is met by Narcisse, disguised, who proposes to put Julia out of the way for him, which proposition the doctor refuses with horror; but the first part of the conversation has been heard by a policeman, who hastens to the Prefecture to give warning that a murder may be committed.

Narcisse, failing to get the doctor's consent to his plans, murders Julia without it, and is aided by Mondeteur, in presence of the terrified Nini; but in the struggle with her brother, Julia clutches at something which falls from his pocket, and which remains in her hand after her death. The two men and Nini make their escape, and Dr. Marcel is arrested on suspicion. The overheard conversation and his visit to Julia's house on the night of the murder serve to point the guilt toward him. The [illegible] takes us to the trial. The [illegible] has called in the services of an [illegible], a bosom friend, named Robert, to [illegible] with his counsel. When the trial [illegible] and Marcel is led to prison, M. Rob[illegible] a letter from Jeanne de Croixvieux [illegible] by a former sweetheart [illegible] which declares that Marcel is his own son. At this piece of news both Judge and ex-Judge decide to save him. In the next scene the police find the ace of clubs in Julia's hand, it being the article she caught falling from her brother's pocket. The card bears finger marks and one has the shape of a broken finger-nail. M. Robert at once goes to work to discover a thief with a broken finger-nail. His investigations take him to the slums of the Point-du-Jour, where they find Mondeteur, Narcisse and Nini. The last scene was particularly well mounted and was a perfect picture of an ideal rendezvous of thieves. Marie Jullien was excellent as Julia Dubreval and Marie Kolb made much of the rather unimportant part of Nini.

Saint-Saens' opera, Henry VIII., has made not a few people take to the study of English history, which is a blessing; the education given to girls at French schools is of such a meagre quality that many a child in the primary schools of America knows more of the common branches and English History than nine-tenths of the graduates from Mme. Montmorency de Dulflicker's or any of the swell institutions of learning. Apropos of English history, a new piece called Formosa has appeared at the Odeon. It is founded on the "War of the Roses." If it proves a success I will give you an outline of it; but the majority of people think it rather stupid. A novel and very interesting way of raising funds has been inaugurated by Mme. Edmond Adam, at the Hotel-Continental. Instead of a tedious concert, a raffle took place at which a large number of magnificent paintings and and sculptures were raffled. The proceeds were devoted to the sufferers from the inundation at Alsace-Lorraine. Sara still plays Fedora at the Vaudeville and people are coming from London to see this last achievement of Sardou and Sara ere it is withdrawn. The approaching Easter also brings crowds of merrymakers to this gay town, and I shall, though a foreigner, enter into their festivities and fish for some lively news for my next letter.

SARA.

## A Live Manager's Appreciation.

"I can understand and appreciate the value of THE MIRROR now," said W. W. Kelly, last Saturday to a reporter of this paper. "Three weeks ago you interviewed me regarding my quitting the management of Charlotte Thompson, and within forty-eight hours after the paper was issued I had received telegrams from eleven different stars wanting to make arrangements with me, and since that time the number of offers has increased to twenty-one, and here are the letters from them; all the result of that one little interview." Mr. Kelly then showed letters and telegrams from twenty-one people offering him the management of their next season and several wanting to make long-term contracts. "Besides these offers," said Mr. Kelley, "as soon as THE MIRROR announced that I would manage Maude Granger next season, I had time offered me for her in all of the large cities, and I have booked her for seventeen weeks already, in such places as Philadelphia, Baltimore, Washington, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Brooklyn and the like. Why, those two items in THE MIRROR have saved me time, trouble and money, and I am swearing by it in the future."

"What will Miss Granger play?"

"Can't say positively; but it will be something that will catch the people. I have several plays in view, but will not select one until after I see what she does with John A. Stevens' play, Her Sacred Love. She acts the leading role in that at the Windsor May 21, and I have been negotiating with Stevens for it, provided it is a go. I will, at any rate, get a good play, and with such an actress properly presented to the public, I will make a success if it is possible to make a success of anything."

"How is Miss Granger's health?"

"It is improving all the time, and her physician says he is fast effecting a permanent cure."

## Daly's Tour.

A reporter met Richard Dorney, business manager of Augustin Daly's company, on Tuesday, and asked particulars of the Summer tour.

"We close the season at the home theatre next Saturday night," replied Mr. Dorney, "and open in The Squire at the Walnut Street, in Philadelphia, playing one week there. Then we go to the Chestnut Street Opera House, presenting 7-20-8 for a week. After Philadelphia we play in all of the principal cities, including Baltimore, Washington, Pittsburg, Cincinnati, Chicago, St. Louis, Milwaukee, Omaha and Denver, and open in San Francisco July 16 for four weeks, where we will present our entire repertoire including 7-20-8, The Squire, Our English Friend, The Passing Regiment, Needles and Pins and She Would and She Wouldn't. We open in The Passing Regiment, as agreed on with Mr. Haverly, under whose management we go there. Returning, we play Salt Lake City and one or two other points, and will reach here the first part of September, and begin our next regular season in the city on September 16. 7-20-8 is the biggest hit we have had here, and it is a pity to take it off after only a six weeks' run; but we can't help it.

"John L. Stoddard, the renowned traveler, will begin a series of lectures next Monday night. These lectures will treat of travels in the countries of the Old World, and will be illustrated in a manner such as has never been seen in New York. Mr. Stoddard is a most pleasing talker, and his lectures have been very successful in all the cities of the country for the past five years, and will no doubt do equally well here."


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Siberia will conclude its fourth week at the California to-night. "Standing-room only" has graced the entrance during three of these weeks, and its success may therefore be said to be phenomenal.—*San Francisco Call.*

Packed houses have witnessed Siberia during the past fortnight.—*San Francisco Chronicle.*

A vivid picture of contemporaneous events in Russia.—*San Francisco Bulletin.*

We found the spectators crowding the house, weeping with the distressed, and laughing with the humorous.—*New York Critic.*

There can be no doubt whatever of the financial success of Bartley Campbell's new play. It was not surprising that Siberia should have been presented last night to an audience which packed every corner of Haverly's Theatre. He illustrated the play in the most profuse manner. There is a grand picture in every act, and the scenery is something magnificent. —*Philadelphia Times, Feb. 13.*

Mr. Campbell's new spectacular melodrama, Siberia, which has been so successful in San Francisco and Philadelphia, was produced at Haverly's Fourteenth Street Theatre last night, and achieved an immediate and unmistakable popular triumph. Nothing could have been more assured. From the fall of the curtain on the first tableau until the end of the play everybody was interested, and the action never halted. Mr. Campbell was called before the footlights three times, and made a neat little speech.—*New York Telegram, Feb. 27.*

Mr. Bartley Campbell's latest melodrama, Siberia, was played at Haverly's Theatre last night with such success with the large audience present that the playwright was called before the curtain three times. Mr. Campbell shows in his play how competent he is to make the most of his opportunities to make money. He has popularity to fill the theatres, and he has had experience enough to know how to provide what his audiences like.—*New York World.*

This is an old-fashioned, romantic melodrama, with modern improvements. The incidents are varied enough to suit every taste, and are worked together in a manner that must be seen to be appreciated. The audience never once failed to applaud at the proper moment. It is certain to be a success.—*New York Sun.*

Mr. Campbell's melodrama was seen by an enthusiastic multitude in Haverly's Theatre last night, and the author was several times called before the curtain, amid general acclamation. The scenery was uncommonly good, and, as the movement is rapid, the pictorial emphasis very forcible, and the villainy most obviously such as virtue ought to discomfit and patriotism to crush. The drama commands popular sympathy in an imperative manner.—*New York Tribune.*

There are a number of capital situations in Siberia, the new play by Bartley Campbell. The scenes are well conceived, the costumes are picturesque, and the action is rapid and well sustained. After every act the principal performers were called before the curtain. The author was several times obliged to appear and bow his acknowledgments. He thanked the audience in a few well-chosen words for the kind reception given his play. There are great spectacular possibilities in the play, and they are well realized.—*New York Herald.*

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